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Statues of Abraham Lincoln

Avard Tennyson Fairbanks
Personal

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

BROOKGREEN GARDENS

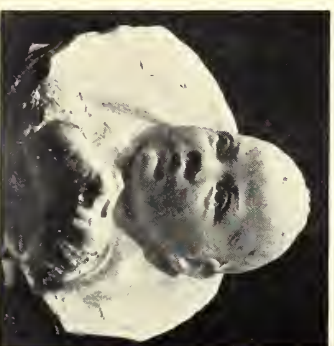
SCULPTURE BY
AVARD FAIRBANKS



RAIN
Brookgreen Gardens

COPYRIGHT, 1937, BY
BROOKGREEN GARDENS, S. C.

Avard Tennyson Fairbanks was born at Provo, Utah, on March 2nd, 1897, of a pioneer family of New England stock. He began to study sculpture at the age of thirteen and in 1910 and 1911 received scholarships at the Art Students' League, New York, where he had as instructor James Earle Fraser. His work was exhibited at the National Academy of Design in 1911. Two years later he went to Paris to study at the *École des Beaux-Arts* with Injalbert, the *Académie Colarossi*, and the *École de la Grande Chaumière*. The outbreak of the war forced him to return to the United States. Many of his works were shown at the Panama-Pacific Exposition. At the beginning of his professional career in 1918 he did a number of large studies in the Hawaiian Islands, among them the *Hawaiian Motherhood Fountain*, *The Blessing of Joseph*, and decorative friezes on the Hawaiian Temple at Laie, Oahu, as well as *Typical Life of the Hawaiians* for the McInerney home in Honolulu. His career as an organizer of the teaching of sculpture in universities began when in 1920 he was appointed Assistant Professor of Art at the University of Oregon. His *Service Memorial* is at Oregon State College, two sets of bronze doors in the U. S. National Bank, Portland, and a marble fountain, *The Awakening of Aphrodite*, in Washburne Gardens, Eugene, Oregon. He did the *Pioneer Mother Memorial* at Vancouver, Washington, and the *Ninety-first Division Monument* at Fort Lewis; one of his more recent studies is the *Winter Quarters Monument* for Omaha, Nebraska. In 1925 he received a bachelor's degree from Yale University, and in 1927 the fellowship of the Guggenheim enabled him to do Florence. In 1929 master's degree by Washington and in 1936 that of Doctor of Philosophy in University of Michigan position as Associate Professor of Sculpture at the University of Michigan he has held since



JONATHAN FAIRBANKS

1927 the fellowship Foundation, which creative sculpture at he was given a the University of 1936 that of Doctor of Anatomy by the gan. His present Professor of Sculpture of Michigan he 1929.



NEBULA



MRS. ALEXANDER C. RUTHVEN
Ann Arbor, University of Michigan



THE BIRD BOY



DEAN G. CARL HUBER
Ann Arbor, University of Michigan



NEW FRONTIERS
Salt Lake City, Utah



THE HOLY SACRAMENT
Eugene, Oregon. Saint Mary's Cathedral



WINTER QUARTERS
Omaha, Nebraska. Pioneer Memorial



DETAIL OF THE PIONEER MOTHER MEMORIAL
Vancouver, Washington



NINETY-FIRST DIVISION MEMORIAL
Fort Lewis, Washington



DETAIL OF THE HEAD OF THE CRUSADER
Fort Lewis, Washington, Ninety-first Division Memorial

**IMPORTANT NOTICE
TO ALL
COMMANDERY RECORDERS
Article VI—Section 6
of the
National Constitution and
By-Laws**

To avoid insignia being lost, destroyed or falling into unauthorized hands, please make every effort to obtain insignia from deceased and resigned members where no male heirs are apparent or interested in the Order.

This is an action notice and could prove most profitable from two angles: (a) insignias are valuable for resale, and (b) by calling attention to the insignia a new member or reinstated member might be gained.

Com. Wm. C. Duval,
USNR
Commander-in-chief

RECORDERS' NOTICE

**VOTING PRIVILEGES AT
CONVENTION**

Commanderies not sending delegates to the 70th Annual National General Assembly which will be held in Philadelphia 3-4 October and desire voting representation are instructed to request officially the Recorder-in-Chief to name from the delegates and alternates in attendance an official representative for such commandery.

* * *

ARTICLE V

Members amendment adding Sections 7, 8, 9 and 10 to Article V, adopted by the Commandery-in-Chief, October 24, 1934, Sec. 7.

HONORARY COMPANIONS—Honorary Companions may be chosen from persons of acknowledged eminence who are specially distinguished by conspicuous and consistent loyalty to the Constitution and laws of the United States, and who have been active and eminent in maintaining the supremacy of the same and are ineligible for membership in the Order; provided, however, that no Commandery shall have the right to have more than ten Honorary Companions at any one time; and provided, further, that all rights of any Honorary Companion shall cease upon his death.

* * *

Your Commander-in-Chief requests that each Commandery seriously study and consider the above amendment and take early action.

**HOW DO THE PURPOSES OF
LOYAL LEGION FARE?**

On Independence Day it is fitting, after the oratory and fireworks, to consider how our national principles are faring in current practice—our stated purpose to uphold constitutional government and freedom of expression and action.

How fares the secret ballot — The one sure measure of the people's will or opinion? How fares freedom of the press?

President Washington's dictum is "In proportion as government depends on public opinion, it is important that the people be correctly informed." And Lincoln said, "Public sentiment is everything. With public sentiment nothing can fail; without it, nothing can succeed."

A recent editorial headed "A Pistol on the Bargaining Table" referred to the beginning of the bargaining for a guaranteed annual wage, a vote having been concluded to get GAW or strike.

The American Constitution confers some powers, bans the exercise of others by the Federal Government or the states. The Hoover Commission reports are eloquent on this subject, as no doubt every companion of the Loyal Legion has been noting. More alarming is government by undelegated power, exercised to the inconvenience and hurt of the public as a body by men in effective power whose raising to such office makes them unaccountable to the people. The people have had no voice in such conditions, but must submit to deprivation of normal transportation, communication, milk delivery, food delivery.

These are some things to think about. Commemorating our forebears' deeds should be a stimulus, not a lullaby. The glory is theirs; to be worthy inheritors we have voice and pen as well as votes and must do more than pray.

—Reginald R. Belknap

This amendment was originated and adopted to honor the great men in our respective areas who in turn would honor us with their greatness; therefore each Commandery should bring their Honorary Membership up to strength as soon as expedient.

* * *

MEMBERSHIP

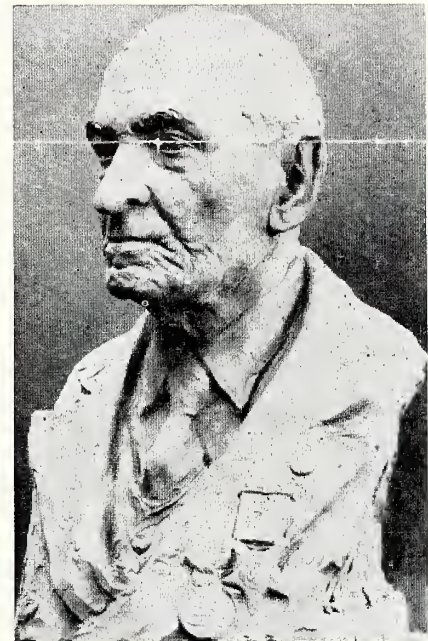
New membership application forms will soon be off the press. Write the Recorder-in-Chief for a fresh supply.

TO THE LAST MAN

**Union Memorial Under Construction
At Gettysburg**

(Daily Utah Chronicle)

Dr. Avard Fairbanks, head of the sculpture department, University of Utah, has been commissioned by the Women's Auxiliary to the Sons of Union Veterans of the Civil War to make a heroic size (over life size) statue of Albert Woolsen, the last survivor of the Grand Army of the Republic, as a memorial monument in Gettysburg National Park.



Albert Woolsen, 108 years old, joined the Civil War during its final years, when he was 17 years old, and served in heavy artillery.

Dr. Fairbanks traveled to Duluth, Minnesota, the home of Mr. Woolsen, to make the portrait which will be the likeness used in the monument. A bronze portrait of Mr. Woolsen, by Dr. Fairbanks, is in the main entrance to the Duluth City hall.

More valuable than the facts of the commission, are the impressions of Mr. Woolsen's character that Dr. Fairbanks brought from the week-long sitting.

Mr. Woolsen was a good subject, Dr. Fairbanks stated, and an excellent choice for the Gettysburg memorial, because he is a typical American citizen who volunteered for the army, served well and adjusted to a normal life after the war, never trying to bring additional fame to himself.

Write for reservations today for the 70th Annual Meeting, Oct. 3 & 4.

70th Annual Meeting—Oct. 3 & 4.

Professor Fairbanks Recognized As One Of Outstanding Sculptors

AVARD FAIRBANKS, M.A.'33, Ph.D.'36, Associate Professor of Sculpture in the Institute of Fine Arts, believes that the artist should assume a responsible position in society as does a doctor, lawyer, or engineer. For this reason he believes that the creative arts are of particular importance in University curricula. One of the outstanding sculptors of America today, his work is known and respected all over the world, and has appeared in the important exhibitions. Professor Fairbanks was born March 2, 1897, in Provo, Utah, and became interested in sculpture at the age of 12. He showed such ability that in 1910 and 1911 he was awarded scholarships to study at the Art Students' League in New York under James Earle Fraser. When he was 14 years old, his work was shown in the National Academy of Design. In 1913, he went to Paris to study at the *École des Beaux Arts* with Injalbert, the *Académie Colarossi*, and the *École de la Grande Chaumière*. While in Paris, he exhibited in the Grand Salon. He was forced to return to the United States at the outbreak of the World War. His

works were shown in the rotunda of the Fine Arts Palace at the Panama-Pacific Exposition in San Francisco in 1915. He began his career as a teacher of sculpture in 1920



Photo by Rentschler

PROFESSOR AVARD FAIRBANKS

when he was appointed Assistant Professor of Art at the University of Oregon, where he remained until 1927, when he was awarded a Guggenheim Fellowship which enabled

him to go to Florence, Italy, to do creative sculpture. He joined the staff of the University of Michigan in 1929 as Associate Professor of Sculpture in the newly-established Institute of Fine Arts. Besides his degrees from Michigan, Professor Fairbanks received the degree of Bachelor of Fine Arts at Yale University in 1925 and Master of Fine Arts at the University of Washington in 1929. Both his degrees from this University are in anatomy, which he studied in the Medical School. Among his most important works are the heroic statue, "Lincoln, the Frontiersman," completed last year to be erected at the Ewa Plantation School, near Honolulu; the "Ninety-First Division Memorial" at Fort Lewis, Washington; the "Pioneer Mother Memorial" at Vancouver, Washington;; "Winter Quarters" Memorial at Omaha, Nebraska; "Nebula" at the New York World's Fair;; and "Rain," which was selected among the works of America's greatest sculptors for the Brookgreen Gardens in South Carolina. In Honolulu in 1918, he was married to Beatrice M. Fox, and they now have eight sons.

Aug 17 1942



1051 Lincoln Ave
Ann Arbor Mich

For 1943 greetings

Dr. & Mrs. Award further
Richard (Govt Research)
Eugene (Medical Corps)
Elliott (Signal Corps)
Justin
Virgil
Jonathan
David
Grant



Thank you for your letter & photograph. I am writing my speaking engagement for Fort Wayne, Ind. Jan. 14 for 10:30 a.m. Women's Club.

Mrs. Geo. Tarnier
Program Director

Mr. Louis L. Warren
Lincoln Nat Life
Foundation
Fort Wayne
Indiana.



WE CANNOT STAND ALONE

By Virgil Fairbanks

At the close of World War I an organization was set up by logical thinking statesmen for the banishment of wars. This was a new step in world politics, an unheard of plan. Of course there had been the "Christian Alliance" and the "Quadruple Alliance," but the first was a farce, while the latter was designed to increase the strength of the powerful nations. A great American statesman established his dream in the League of Nations, but the country he represented did not join. The cause of our negligence was partly to be found in party politics, and partly in what has become known as "isolationism." People quoted George Washington's "beware of foreign entanglements." But Washington, we must not forget, united thirteen quarrelsome nations into one. Today Washington would probably still maintain his attitude of keeping out of European wars, but nevertheless furthering peace.

After World War I, we wanted peace, but we were unwilling to work for it. We thought that we were safe here with an ocean on either side of us, and we were comparatively safe. Aerial warfare was in its infancy, and it would take weeks for a large fleet to get to our shores. Then too, the rest of the world was worn out. The war had been one of history's worst. "Let European statesmen solve Europe's problems," we thought, "we're safe." That is what we thought as a nation in 1918.

Today it is 1946. We have been through another terrible war. Less than a year and a half ago our soldiers entered Berlin. Less than a year and a half ago an atom bomb was dropped in Japan. We are through with the fighting, yes, but we have only started thinking. The world is not worn out like it was in 1918. I don't mean to say that any nation is ready for war, but only that undefeated nations are rebuilding rapidly. We now have bombs that can level a whole city. We have airplanes that can fly around the world without stopping. We have rockets that eliminate the need of a pilot. And we have just begun our quest for knowledge. I remember reading, not so long ago, in Life Magazine an article presented by General Arnold, one of our leading military strategists. It was entitled, I believe, "The Thirty Minutes' War." It showed how possible it was for one nation to defeat another in one-half an hour. It was definitely exaggerated, but Arnold put across his point.

Peace is a goal that can be achieved by a co-operative effort only. One nation alone can never have peace while other nations are at war. The effects of the war will be felt on all sides. Peace can never be effected by one nation alone. To attempt to do so would merely result in a number of serious quarrels.

In the peace conference now in session there is great quarreling even on many minor issues. To us it seems hopeless, and foolish perhaps, to go on. Why don't we throw up our hands and forget about it? That is undoubtedly what many well-practiced European politicians would like. Then they could get what they want.

We must co-operate and hold out along lines of hope if we want peace in the world. Let me repeat, peace is achieved only by cooperative effort. It is a mutual possession. We cannot stand alone!

Winner of 45 minute impromptu theme contest, Ann Arbor High School,
now in National contest.



*** GREETINGS ***

From the Fairbanks Family
1051 Lincoln Ave. Ann Arbor
Michigan



Dr. Louis A. Warren.
Lincoln National Life Foundation,
Fort Wayne.
Indiana.

*
1946 * * * Record of THE FAIRBANKS FAMILY in Ann Arbor * * * 1947
* 1051 Lincoln Ave. or University of Michigan *

From the European Theater of War, Elliott returned April 15, 1946.
From the Pacific Theater of War, Justin returned July 14, 1946.
Eugene is still in the Army in the Medical Department. He completed his internship at the Wayne Co. Gen. Hospital, Michigan, then was sent to the Percy Jones Hospital in Battle Creek, Michigan. At present he is at Fort Sam Houston, San Antonio, Texas.

For the first time since the outbreak of the war the entire family came together at our home in Ann Arbor, the 12th of September. It was a great day of rejoicing and thanksgiving.

For Christmas of this year only four of the younger boys will be home.

* * * *

Mrs. Maude Fairbanks (Mother)
...The most beloved; center of our thoughts and devotion.

Dr. Avard Fairbanks (Father)
...With University of Michigan, Resident Artist on the Campus, in Extension Service, teaches Automotive Body Design in Detroit and lectures on art throughout the state.

Works of Sculpture now being completed:

Monument to the Pioneer Family --- to be erected in North Dakota
Marble portrait of Mrs. Helen Gardiner Phelan and daughter,
of Toronto, Canada

Monument to Youth and Education --- to be erected Blissfield, Mich.
Garden Study, The Colt Pegasus --- for Wilson Estate, Rochester, Mich.
Emblem of the Utah Centennial --- Commemorating the Pioneers
Mountain Lion studies --- Gates for Hogle Gardens, Salt Lake City, Utah
Study for Pony Express Monument --- for Utah State Capitol Grounds

1st son, Avard F. Fairbanks Jr. -- 1147 No. Marengo, Pasadena, Cal.
...Now working for his Ph. D. degree at the California Institute of Technology.

2nd son, Dr. Eugene F. Fairbanks, 1st Lieut., Army Medical Dept. School
0-1755079 Fort Sam Houston, San Antonio, Texas
His wife, Florence Sundwall Fairbanks)
and their son Eugene " ") Fairview, Utah

3rd son, Elliott Aldron Fairbanks -- 1192 East 8th No., Provo, Utah
...Returned Veteran (Army), student at the B. Y. U., Provo, Utah.

4th son, Justin Fox Fairbanks ----- 1192 East 8th No., Provo, Utah
...Returned Veteran (Navy), student at the B. Y. U., Provo, Utah.

5th son, Virgil Fox Fairbanks ----- Junior, Ann Arbor High School
...He manifests particular interest in Literature and Science.

6th son, Jonathan Leo Fairbanks - 9th Grade, Tappan Junior High School
...He is a lover of the Natural Sciences. His great problem now is the trapping of enough mice to feed a pet owl.
He shows marked ability in illustrating bird life.

7th son, David Nathaniel Fairbanks -- 5th Grade, Eberbach School
...A lover of music. His specialty is the piano and singing.

8th son, Grant R. Fairbanks ----- 4th Grade, Eberbach School
...He loves to draw and paint pictures.

The enclosure is the emblem of the Utah Centennial, commemorating
THE PIONEERS.

GREETINGS

From the Fairbanks Family
1489 Michigan Avenue
Salt Lake City, Utah

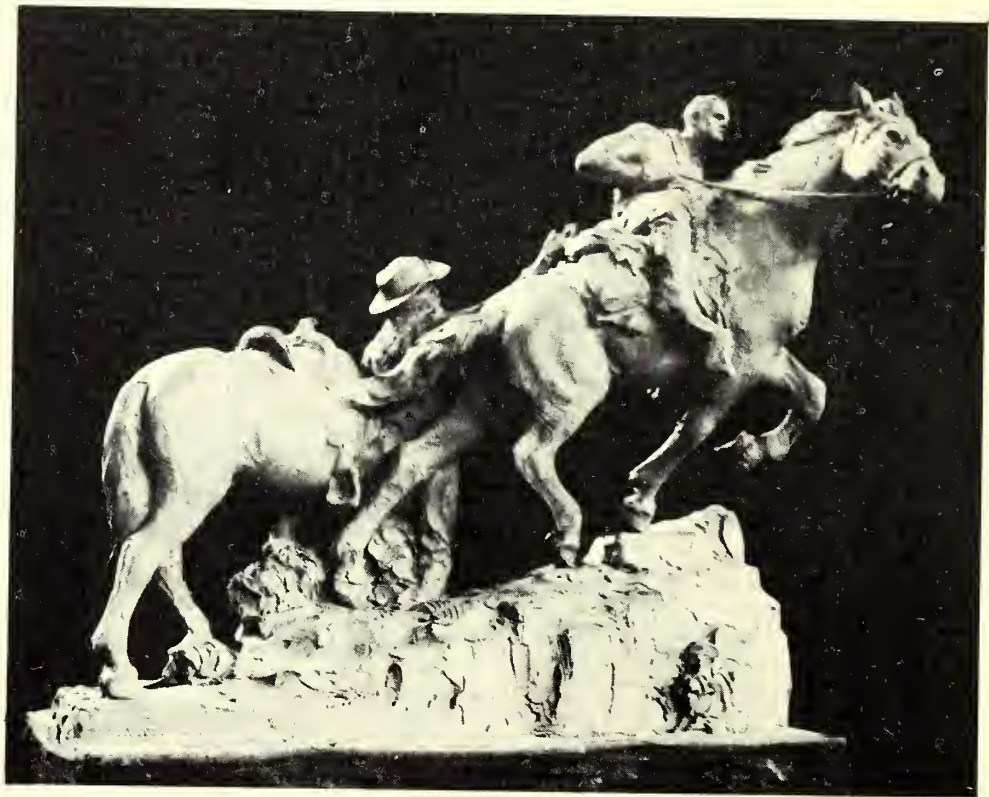


BUILD YOUR FUTURE
WISELY SAFELY
U.S. SAVINGS BONDS



Doctor Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana



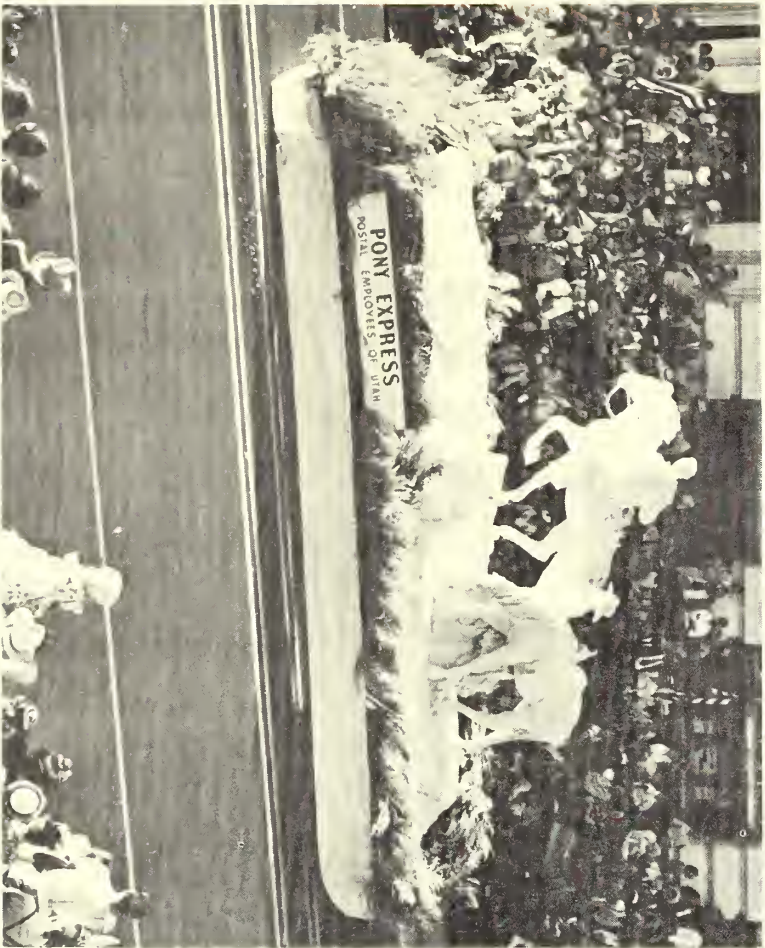




*Now
Proposed Heroic Monument
in bronze for
The Utah State Capitol
Grounds*

THE PONY EXPRESS
*in 21 Centennial
Parades*





THE PONY EXPRESS
in 21 Centennial
Parades



Now
Proposed Heroic Monument
in bronze for
The Utah State Capitol
Grounds



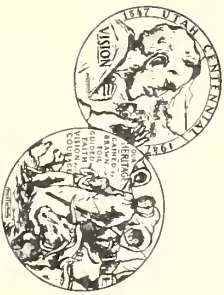
GREETINGS

From the Fairbanks Family
1489 Michigan Avenue
Salt Lake City, Utah



BUILD YOUR FUTURE
WISELY SAFELY
U.S. SAVINGS BONDS

Doctor Louis A. Warner
Lincoln National Life Foundation
Fort Wayne, Indiana



12 CENTS 12



ANN ARBOR, MICHIGAN — 1938

THE FAIRBANKS FAMILY ACTIVITIES DURING 1947

In mid-year moved from Ann Arbor, Michigan to Salt Lake City, Utah
Home: 1489 Michigan Avenue *Studio: University of Utah*

Dr. Avarð Fairbanks:

Works in Sculpture done at the University of Michigan:

Pioneer Family Monument, State Capitol, North Dakota,
dedicated at Bismarck, September 20th.

Youth (Ellis Memorial), dedicated November 9th, Blissfield, Michigan.

Pegasus Fountain, for Wilson Estate, Rochester, Michigan.

Assumed position as Dean of the new School of Fine Arts, University of Utah.

Works in Sculpture done at the University of Utah:

Pony Express, life size commemorative study. Displayed in 21 centennial parades, Utah.

Now proposed heroic bronze to be erected Utah State Capitol grounds.

Mrs. Maude Fairbanks:

First lady of our hearts - - busily engaged in administering to the
family needs and their many varied activities.

Avarð, Jr.: 1248 Keniston Ave., Los Angeles, California

In the Spring, at the California Institute of Technology, Pasadena.

Summer, assisted with the Pony Express group.

Now, doing research in physics with the North American Aviation Co.,
Inglewood, California.

Eugene: Captain, Army Medical Corps, 2049 West 58th St., Seattle, Washington

Several trips to Japan, first half of year.

His lovely wife, Florence, and fine little son, Eugene, are with him now in
Seattle where he is practicing in the Army General Hospital.

Elliott: Box 72, Auckland C. L., New Zealand

Worked with father at the bronze foundry, New York on completion
of heroic "Pioneer Family" monument.

Assisted in development of Pony Express group.

Now sailing for New Zealand to serve as a missionary for the
Church of Jesus Christ of Latter-day Saints.

Justin:

Assisted with production of Pony Express for Utah Centennial.

Worked on completion of bronze study, Pioneer Family for North Dakota.

At present, a senior at the University of Utah.

Virgil:

Spring of 1947, a junior at Ann Arbor High School.

Summer, worked with father on Pony Express study.

Is now a senior at East High School, Salt Lake City, Utah.

Jonathan:

In June graduated from Tappan Junior High School, Ann Arbor.

Assisted with the Pony Express group in the summer.

Is now a sophomore at East High School, Salt Lake City, Utah.

David:

In Eberbach School, Ann Arbor Michigan, first half of year.

Did his part in Pony Express production in the summer.

Is now in the sixth grade, Douglas, School, Salt Lake City, Utah.

Grant:

In Eberbach School, Ann Arbor, Michigan.

Also aided in production of large Pony Express group.

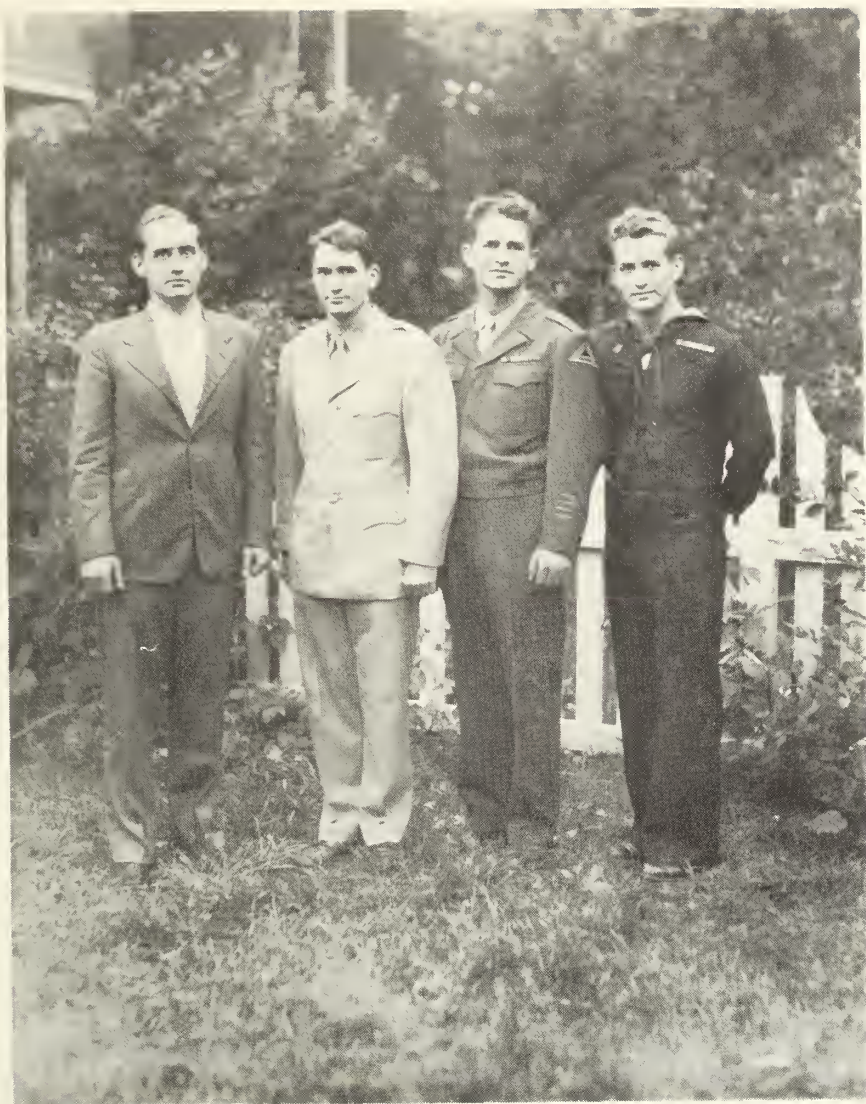
Is now in the fifth grade, Douglas School, Salt Lake City, Utah.



SALT LAKE CITY, UTAH — 1947

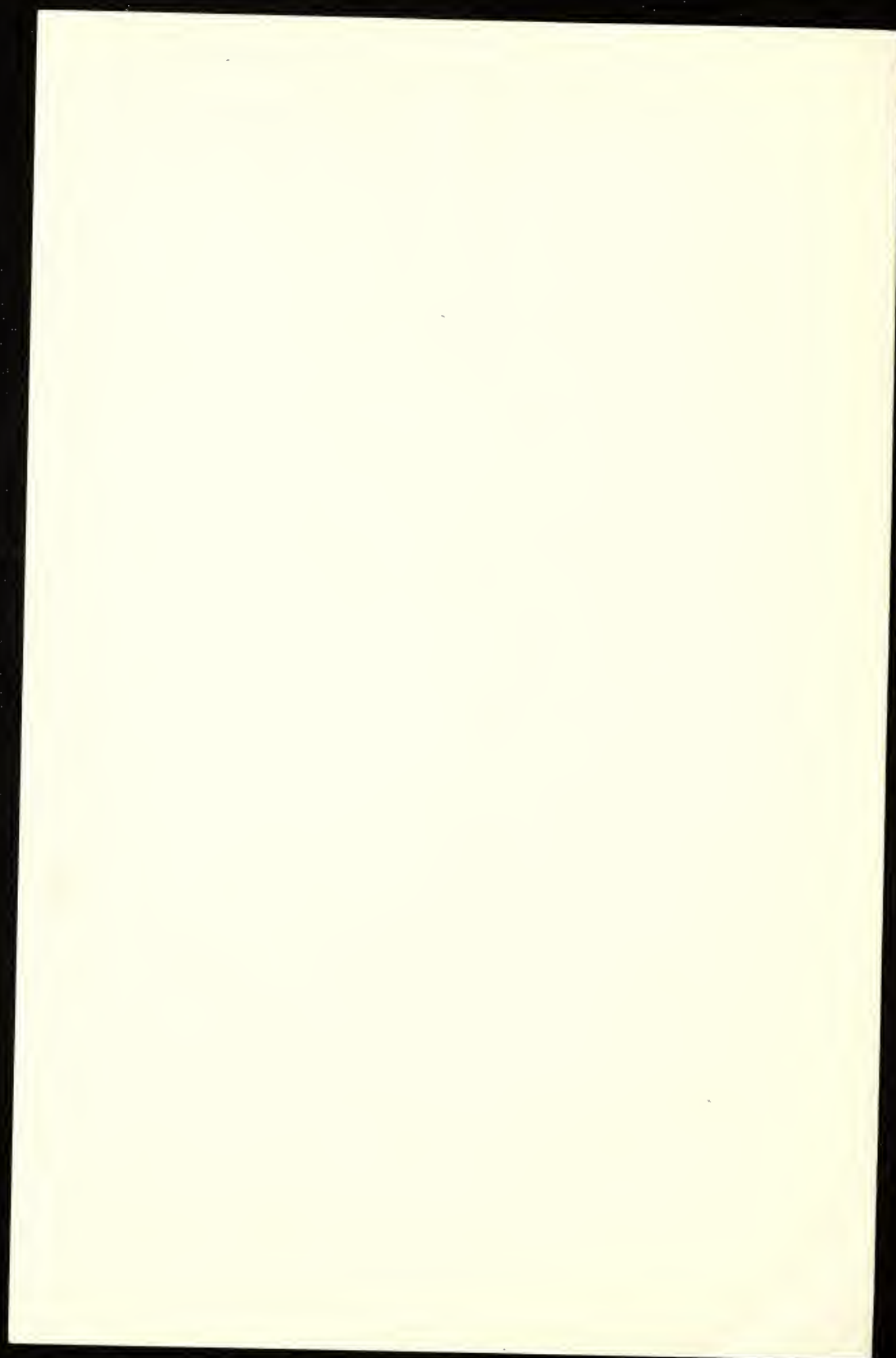


Avard	Florence	Father	Elliott	Justin	Virgil
Jonathan	Eugene	Mother	David	Grant	
	Eugene II				



Avard	Eugene	Elliott	Justin
Government	Medical	Signal Corps &	Navy V-12
Research	Corps	Special Services	& U. S. N. R.

SONS IN THE SERVICE OF THEIR COUNTRY DURING THE WAR





The Pioneer Mother



The Fairbanker Family
1489 Michigan Avenue
Salt Lake City, Utah

Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne,
Indiana

The Family Activities — 1948

Home: 1489 Michigan Ave — Studio: University of Utah

Dr. Award Fairbanks

As Dean of the College of Fine Arts has administered progressive developments.

Sculpture here featured "The Pioneer Family" dedicated 1947, North Dakota.

Completed the erection of heroic bronze study "Pegasus" for the estate of Mr. and Mrs. Alfred G. Wilson, Rochester, Michigan.

Made portrait bust of Dr. Rufus A. Lyman Dean, School of Pharmacy, University of Arizona

Designed memorial to Pioneer Family to be erected in Utah.

Designed commemorative U.S. postage stamp for Centennial of the Oregon Territory.

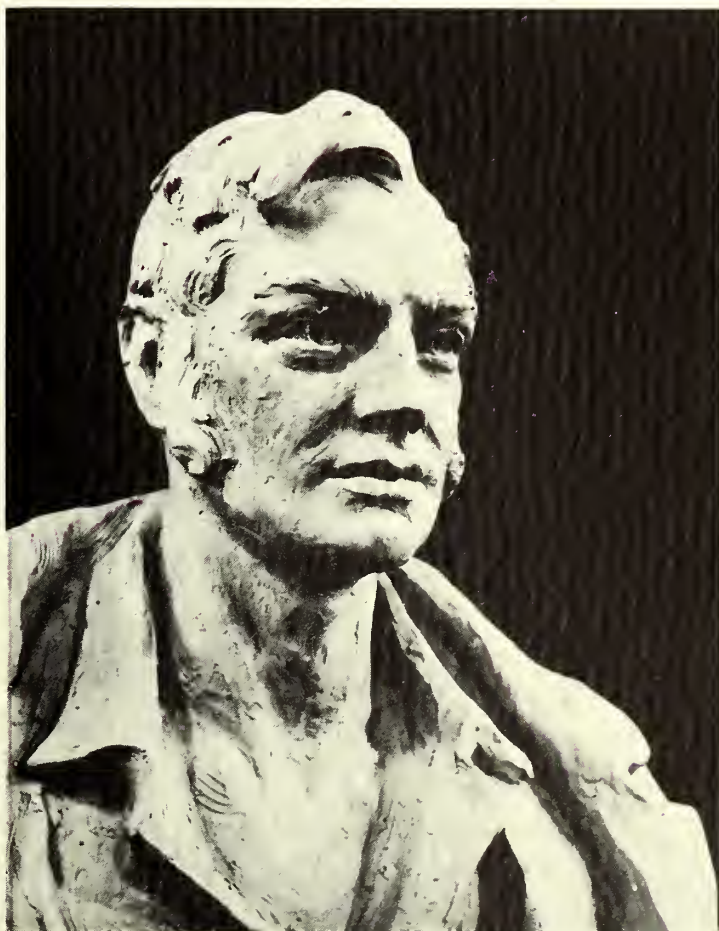
Now working on fountain study for the gardens of Mr. & Mrs. Horace A. Sorenson.

Erected gates Hogle Zoological Gardens featuring two heroic Mountain Lions in bronze.

Mrs. Maude Fairbanks.

The rearing of a fine family of sons entitles her to great honors and the significant distinction of being the Mother of Men.

(over)



The Pioneer Father

Mrs. Fairbanks, contd.

Counselor in the Presidency of the
Bonnevile State Primary.

Assists in the Adult Educational
Program of the Douglas Parent Teachers
Association.

Active in religious, social, school
and family functions.

David F. Fairbanks

1248 Keniston Ave.
Los Angeles, California

Research Physicist, with the North
American Aviation Company
Engaged in new scientific developments.

Dr. Eugene Fairbanks and wife Florence
667 - 7th Ave. Salt Lake City Utah

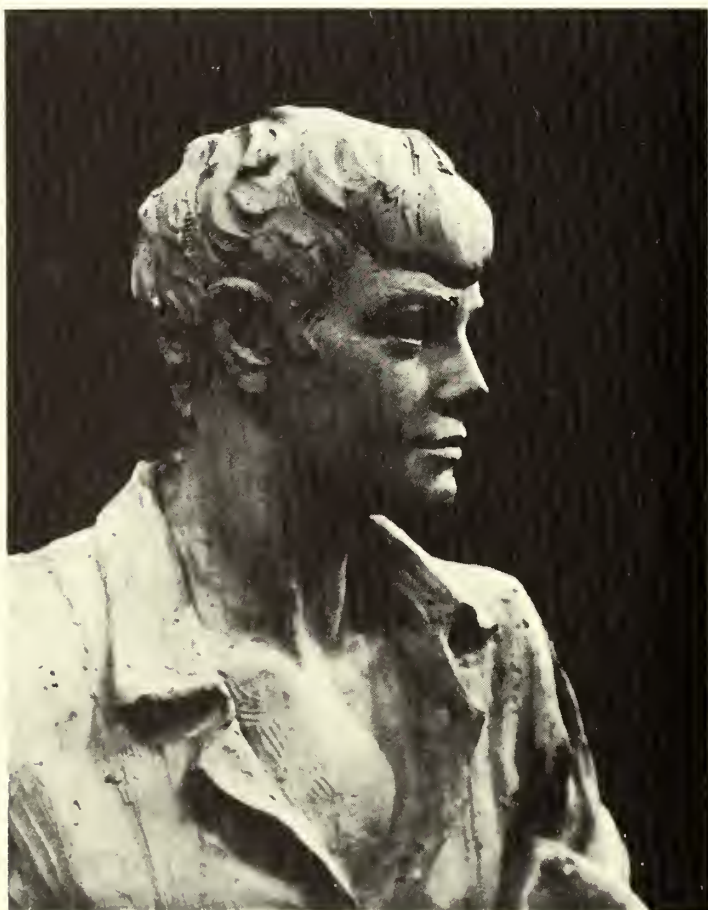
Have 2 fine children, Eugene 3 and Suzanne 10 mos.
1st part of year was Captain Army Medical Corps
Seattle, Washington.

Now in residence Veterans' Hospital, Salt
Lake City, Utah.

Elder Elliott Fairbanks

Box 18 Mubaka
New Zealand.

Missionary of the Church of Jesus Christ
of Latter-day Saints, serving in New Zealand.



The Pioneer Boy



The Pioneer Family - H.T. McLean of Canada donor.
Huron bronze in front of North Dakota Capitol.

Elder Justin Fairbanks

71 Rue Stavin
Bruxelles, Belgique

1st part of year was student in Business
Administration at the University of Utah.

At present serving in the French Mission
of the Church of Jesus Christ of Latter-day Saints.

Virgil Fairbanks

1489 Michigan Ave

Graduated from East High School

While a Senior won Pepsicola Scholarship
granting 4 years of study in college. He is now
majoring in chemistry University of Utah. Also
he is in the Naval Reserve Officers Training Corps.

Jonathan Fairbanks

A junior in East High School

He has a special interest in Natural
Science and has organized the Biology
Club at school.

David Fairbanks

7th Grade student at Douglas School

Deeply interested in Scouting and
now is a Second class Scout.

Grant Fairbanks

Plans to be a Paleontologist. Has
organized a club of boys his own age to
study this subject. Is in 6th Grade Douglas School



Sego Lily presented by the Nat. Assn. of Manufacturers
to its president Wallace F. Bennett

Greetings for 1950

We are sure you have had a very pleasant Christmas and holiday season!

Now the Fairbanks family all join in wishing you much joy and happiness

Dr. and Mrs. Aard Fairbanks

1489 Michigan Avenue Salt Lake City, Utah

College of Fine Arts University of Utah

Family away from home:

Aard F. Fairbanks II 1248 Keniston Ave., Los Angeles
Research Physicist North Am. Aviation Co. California

Dr. Eugene Fairbanks Children: Eugene
+ Mrs. " (Florence Sundwall F.) Susan

1020 West Park St. Pasco, Washington

In private practice - 7-50 Dayton St. Kennewick "

Elliott Fairbanks, Box 72 Auckland, New Zealand

Worked on Maori Carved Church, "Whakia" "

Recommended for 2nd Counselor New Zealand Mission

Justin Fairbanks 34 Rue Franz Binge Brussels Belgium
Missionary for Church of Jesus Christ of L. D. S.

Family at home: 1489 Michigan Ave., Salt Lake City

Virgil Fairbanks Sophomore University of Utah
Studying in pre medical courses

Jonathan Fairbanks Senior East High School
Sec. + Treas. Mutual Improvement Cism. Yale Ward

David Fairbanks 8th grade Roosevelt School
Active in scouting and 2nd Violinist " " Orchestra

Grant Fairbanks 7th grade Roosevelt School
Beginning Scouting also studying piano + flute

Works of Sculpture in Progress
by
Award Fairbanks

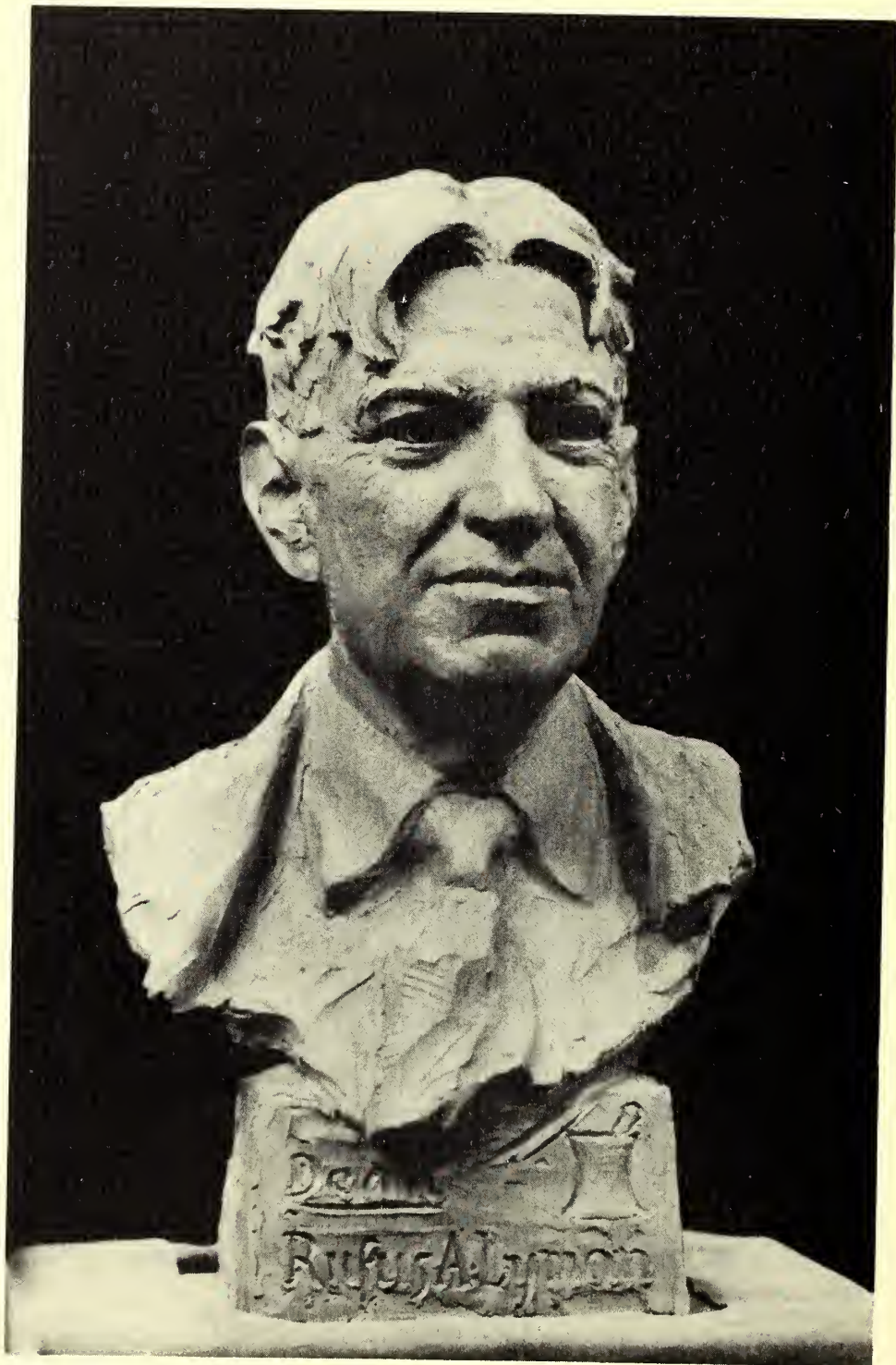
Bronze bust of Walter P. Chrysler
for the Chrysler Corporation

Marble head of Mrs George La Mont Richards
of Salt Lake City

Bronze Fountain study Sego Lily
for the Gardens of Mr. & Mrs. Wallace Bennett

Stained glass Window design depicting
Pioneer Mothers and Daughters
for the New Memorial Building of the
Daughters of the Utah Pioneers

Heroic bronze statue of Dr. Marcus Whitman
to be placed in the National
Hall of Fame
Washington D. C.
by the State of Washington
and another statue
to be erected in that state



Dr. Rufus A. Lyman, Dean College of Pharmacy, University of Arizona

*Mr. and Mrs. B. J. Edwards
request the pleasure of your company
at the wedding reception of their daughter*

Dawn

and

*Mr. Elliott A. Fairbanks
son of Dr. and Mrs. Arvid Fairbanks*

Saturday, the seventeenth of March

Nineteen hundred and fifty-one

from eight until eleven o'clock

Yale Ward

1431 Gilmer Drive

Salt Lake City, Utah

*Ceremony in
Salt Lake Temple*





Discovery of Gold in California
presented to Governor Earl Warren



Family assisting on Marcus Whitman
statue, to be erected in National Capitol
representing the State of Washington

= 1951 =

and the years following
should be of great promise for we are on
the threshold of the mid-Twentieth century.

For our kin, our friends, the Nation
and the World the futures ahead can be
hopeful. Let us utilize collective efforts
in creating, shaping and in moulding a
civilization of true worth; one of
which we can be justly proud.

1950 Family record and present addresses

Mrs. Maude Fairbanks --- 1489 Michigan Ave.
Active in University circles. Salt Lake City, Utah.
Sunday School Teacher, and serves on the Bonneville
Stake Board of the Mutual Improvement Assn.

Dr. Avarad Fairbanks ---- University of Utah
Now completing a heroic statue, for Statuary Hall,
of Dr. Marcus Whitman for the State of Wash.

Children and Grand children

Avarad F. Fairbanks, 2937 Angelus Ave, Garney, Cal.
Research physicist, North Am. Aviation Co. Calif.

Dr. Eugene Fairbanks, office: 750 Dayton St. Kennewick, Wash.
and Florence " home: 201 South Waverly St. " "
their children Eugene, Susan, Lenore.

Elliott Fairbanks, Senior, U. of U. living at home
Justin Fairbanks, 167 Rue Large Voie, Herstal, Belgium
Ministry for I.D.S. Church, and Branch Pres. " "

Virgil Fairbanks, College of Medicine, University of Utah

Jonathan Fairbanks, Freshman " " "

David Fairbanks, 9th grade Roosevelt Junior High School

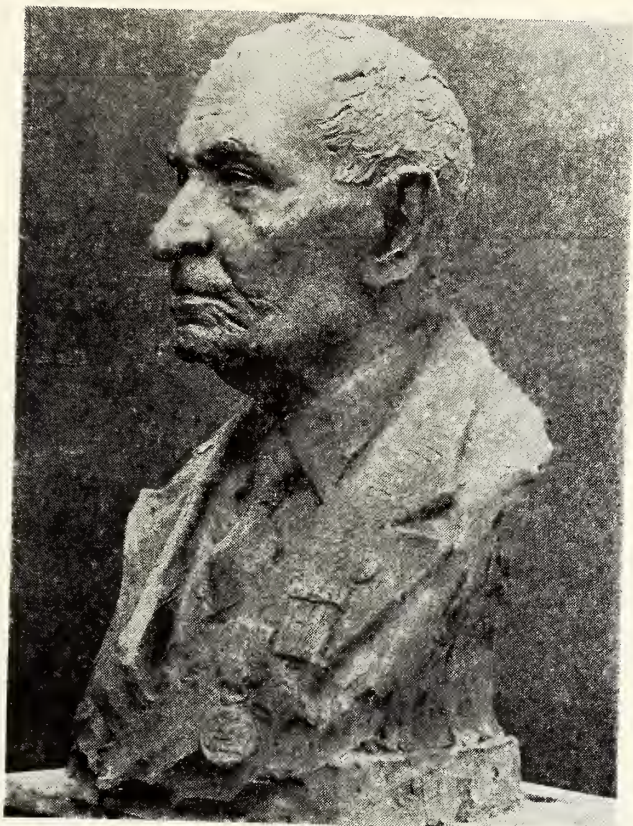
Grant Fairbanks, 8th " " " " "



*Beautiful Dreamer (statuette)
inspired by song of Stephen Foster*

Woolson Statue to be placed in Gettysburg

A life-size statue of Comrade Albert Woolson, 107, sole survivor of the Union Army of 1861-1865 will be placed in the Gettysburg National Park by the Auxiliary to Sons of Union Veterans of the Civil War. Dr. Avard Fairbanks, Salt Lake City, Utah, was commissioned to sculpture Comrade Woolson in a sitting position, cane in hand. The cost of the statue will exceed \$15,000 00.



Dr. Fairbanks earlier created the bust shown above of Comrade Woolson, which was unveiled at the Duluth Encampment and has gone on display in the Duluth City Hall.

The new statue will be taken to Gettysburg as soon as it is completed, and will be formally dedicated in the near future. This will be the only statue or memorial to the G. A. R. in the historic National Park at Gettysburg.

DR. AVARD FAIRBANKS

Dr. Avard Fairbanks was born March 2, 1897. When but thirteen years old he was awarded scholarships to study at the Art Students League in New York City under the eminent sculptor James Earl Fraser. At fourteen his works were shown in the National Academy of Design. In 1913 he traveled to Paris to study at the Ecole de Beaux Arts with Injalbert, at the Academie Colarossi and at the Ecole de la Grande Chaumiere. While in Paris, he exhibited in the Grand Salon. Returning to the U.S. at the outbreak of World War I, his works were displayed in the rotunda of the Fine Arts Palace at the Panama-Pacific Exposition in San Francisco in 1915.

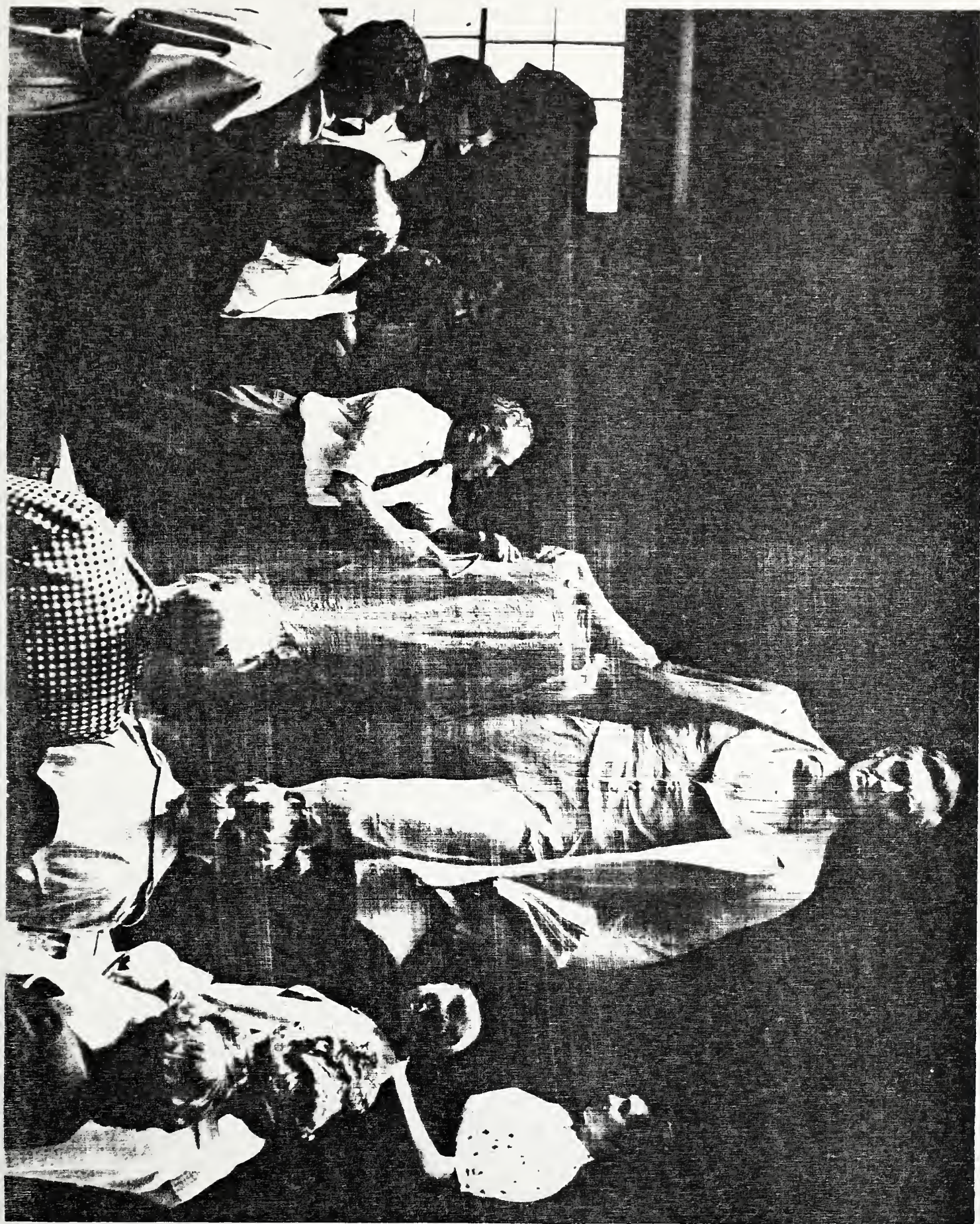
Dr. Fairbanks was awarded the Guggenheim Memorial Foundation Fellowship in 1927 which enabled him to do creative sculpture in Italy. At the time of the fellowship he had received his Bachelor of Fine Arts degree at Yale University. In 1929 he earned his Master of Fine Arts from the University of Washington. Later, while serving as Associate Professor of Sculpture at the University of Michigan, Fairbanks earned a M.A. and Ph.D. in Anatomy from that institution's Medical School.

Dr Fairbanks' work in the field of Lincolniana earned him an honorary degree of Doctor of Fine Arts from Lincoln College, Lincoln, Illinois. The Lincoln Memorial University also conferred upon him their highest recognition, The Lincoln Diploma of Honor.

The National Sculpture Society presented Dr. Fairbanks the coveted Herbert Adams Memorial Medal for "Distinguished Services to American Sculpture."

Following the unveiling of his well-known heroic monument to the great law-giver Lycurgus in Sparta, Greece in 1954, Dr. Fairbanks was personally awarded the Knights of Thermopylae Medal by His Majesty King Paul of Greece.

Dr. Fairbanks' major works in sculpture number around fifty. He is universally acclaimed as one of America's most distinguished sculptors.



Announcement

In a telegram just received from
President A. Ray Olpin
Dr. Fairbanks is notified of
an appointment as
Dean of a newly created
School of Fine Arts
at the
University of Utah



AMAZING SIMILARITY was noted between the clay bust quickly modeled of Carl Sandburg as he spoke Monday afternoon by the noted sculptor from Salt Lake City, Utah, Avard Fairbanks. Fairbanks also made the bronze tablets of Lincoln and Douglas, mounted on either side of Old Main's east door.

Utahn Rescued Well-Known Lincoln Statue

By STEVE HALE

Deseret News Staff Writer

Workmen nearly discarded one of the world's most famous pieces of art, but a University of Utah professor rescued it and now keeps it in his office.

The work is sculptor Daniel Chester French's model of the Sitting Lincoln that broods over Washington, D.C., from the Lincoln Memorial.

The man who saved it from the scrap pile is Dr. Avarad Fairbanks, himself a famed sculptor.

He found the plaster model in New York City when he was browsing through the building once occupied by the Piccirelli brothers — the Italians who carved the sitting Lincoln from the French model.

"I was interested in some marble pieces there, and I stumbled across the Lincoln model," he recalled.

Building Converted

Dr. Fairbanks said the building was being converted to a foundry, and workmen had instructions to throw away the dirty, dusty model.

Could he please have it?

"No," said the workmen.

So Dr. Fairbanks telephoned French's daughter, also a sculptress.

He told her he wanted to keep the model and show it to people as a tribute to her father and Lincoln.

Used Calipers

She instructed the workmen to let Dr. Fairbanks have the model. They did.

While the Italian brothers actually carved the huge Washington statue in marble, French is credited as the sculptor. The Italians used calipers to translate the model's dimensions into marble.

"This will stand out as one of the world's greatest pieces of

See LINCOLN on Page B-8

LINCOLN

Continued from Page B-1

sculpture," said Dr. Fairbanks, who has sculptured dozens of Lincoln statues, busts and heads himself.

The model portrays a look of stark sorrow in Lincoln's eyes. Perhaps the next most prominent feature is the hands. Another feature is that his bow tie needs straightening.

"That's Lincoln," said Dr. Fairbanks. "He was no Beau Brummel."

The Utah sculptor also has a plaster life mask of Lincoln and a casting of the Great Emancipator's fist holding a piece of stick he cut from a White House broom.

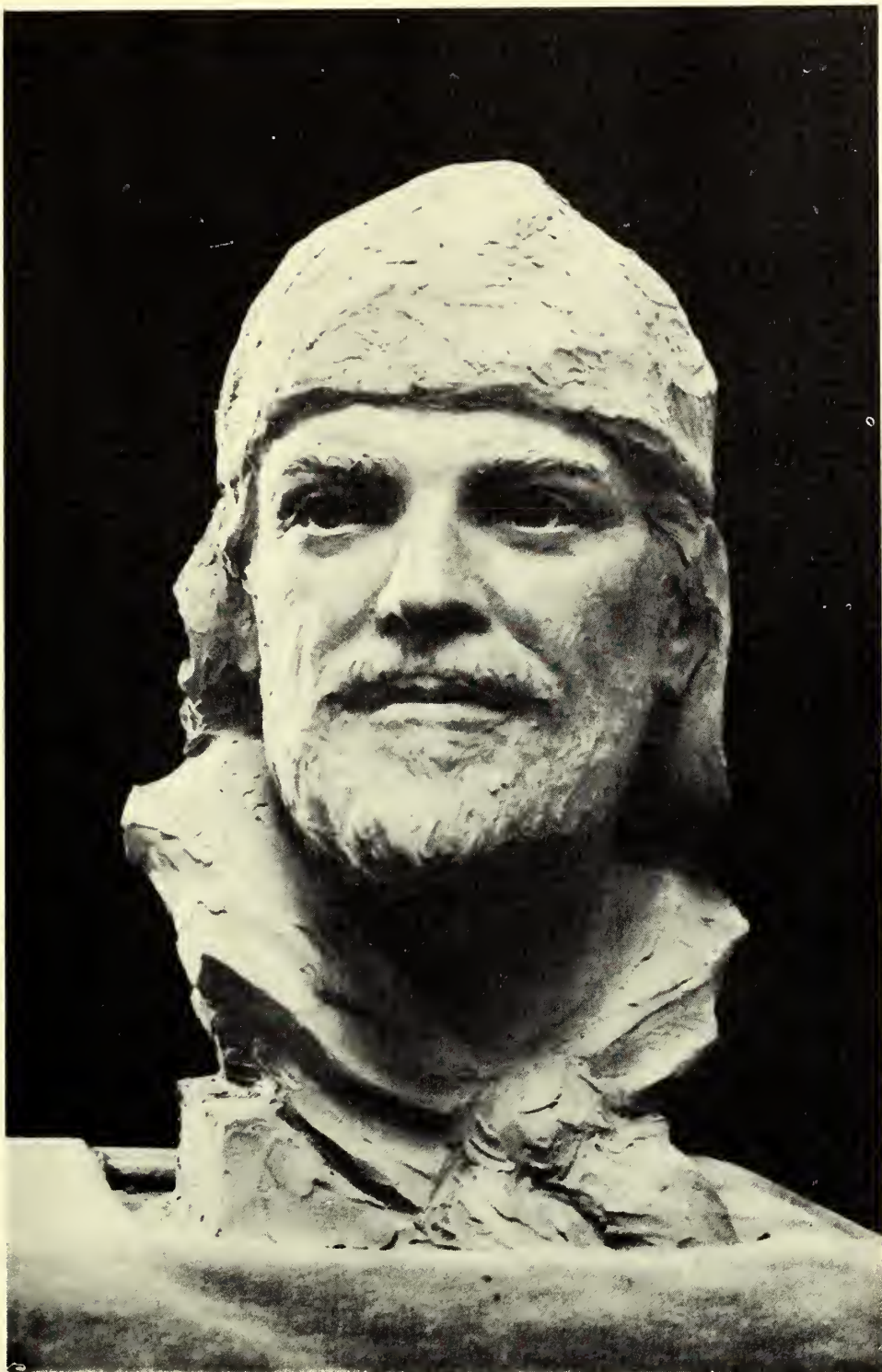
Lincoln's nose was not nearly so "beakish" as some portraits suggest. His hands were fleshy, and gave no hint that they once hefted an ax for rail-splitting.

Dr. Fairbanks hopes to create a collection of statues that will depict the life of Lincoln. He said he will show the other Lincoln relics with his statues.

Desert News
Salt Lake City, Utah
February 6, 1964



Dr. Avard Fairbanks shows how Lincoln model was used to create famous statue, as two of his own Lincolns look over shoulder.



"My Plans Require Time & Distance" Marcus Whitman



Dr. Marcus Whitman, Washington's statue for Hall of Fame



Study of Head of Dr. Marcus Whitman



Medical Missionary and Pioneer To the Pacific Northwest





OUR
HERITAGE

GAINED by
BRAWN and
TOIL
GUIDED by
FAITH
VISION and
COURAGE

Avard Fairbanks



DESERET NEWS

MAR 16 1981

Italians honor Fairbanks

Dr. Avarð Fairbanks, Utah's world famous sculptor, has been awarded a gold medal by the Academia Italia Delle Arti in Italy and has also been elected an academician of the institution.

Fairbanks, 83, dean of American sculptors, has won many medals, awards, fellowships and titles, both foreign and domestic; His major works in sculpture number over 50, several of them on display in other countries.

He is perhaps best known nationally for his many works of Abraham Lincoln, but has also done many monuments, memorials and figures on church and historic subjects.

Fairbanks went to Pietrasanta, Italy, last year to do marble carving and bronze casting.



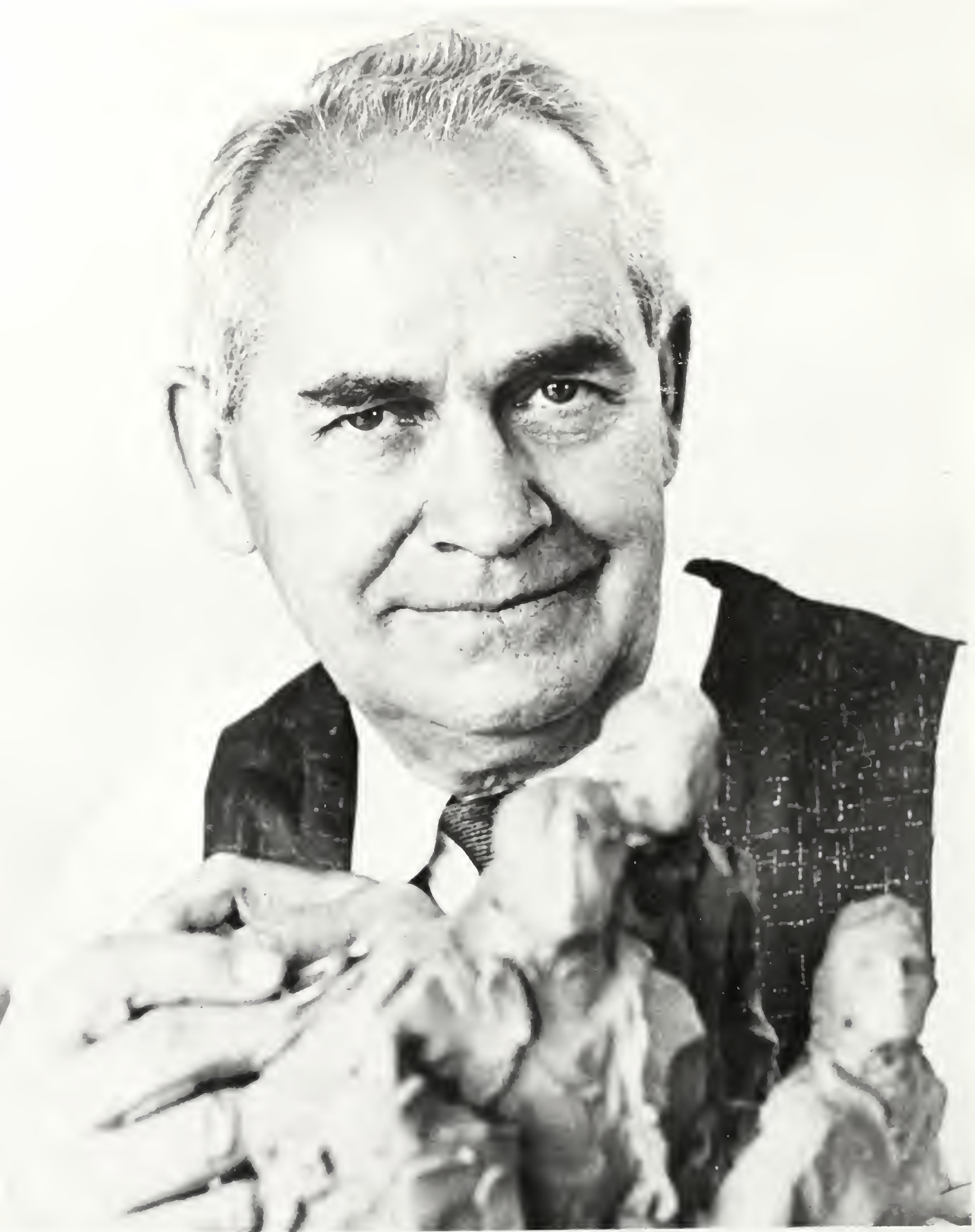


LINCOLN THE LEGISLATOR

Colossal portrait of Abraham Lincoln, the Legislator
Carved in Portuguese Rose Marble by
Dr. Edward T. Fairbanks, Sculptor.
Placed in the House Committee Chambers
National Capitol. Washington D.C.

Property of THE LINCOLN MUSEUM, FORT WAYNE, IN

Colossal Portrait in Marble of
Abraham Lincoln, the Legislator
Carved in Portuguese Rose Marble by
Dr. Edward T. Fairbanks, Sculptor
Placed in The House of Representatives Committee Chamber
National Capitol, Washington D. C.



8/4/92



"Lincoln the President", Cararra Marble, Original Carving. One of four in a set.

AVARD T. FAIRBANKS, Sculptor
(1897-1987)

Presidential, Western, Figure, and Religious Sculpture
A retrospective sale and show of Dr. Fairbanks' works



SAGUARO GALLERY

314 Main Street • P.O. Box 4551 • Park City, Utah 84060 • 801-645-7667

Dr. AVARD T. FAIRBANKS, *Sculptor*

(1897-1987)

ONE-MAN SALE AND SHOW

Featuring his works of sculpture, including many that have never before been available or shown in public.

August 7 - 22, 1992

Reception at the Gallery
Friday, August 7, 1992 6-10 p.m.
All works exhibited are available for purchase.

Avard T. Fairbanks was born in Provo, Utah on March 2, 1897. His father, John B. Fairbanks was one of the early pioneer artists. Avard first exhibited his art at the youthful age of 12. Later, through various scholarships he was privileged to study under such notable sculptors as James Earl Fraser and Cyrus E. Dallin. In 1913 he went to Paris to study at the Ecole Nationale des Beaux Artes, under Injalbert. Avard received a Bachelor of Fine Arts degree from Yale University, Master of Fine Arts degrees from the Universities of Washington and Michigan, and in 1936 a Doctor of Philosophy degree in anatomy. He has won countless awards for his sculpting and is considered highly collectible by many fine art collectors and museums. His work graces public places and private collections around the world. Dr. Fairbanks is one of the few sculptors whose work spans virtually every field imaginable—from western to fantasy to religion.



SAGUARO GALLERY

314 Main St. • P.O. Box 4551 • Park City, UT 84060

801-645-7667

David Lott, Owner



Avard Fairbanks putting the finishing touches on the Angel Moroni for a Mormon Temple.



1



2



3

1. "Christ and the Sermon on the Mount",
Edition of 20, Bronze
2. "Washington Portrait", Edition of 30, Bronze
3. "Smoke Signal", Edition of 30, Bronze
4. "Bison Group", Edition of 20, Bronze
5. "True Aim", Edition of 30, Bronze
6. "Lincoln Portrait", From the Ed Sullivan Show,
Edition of 30, Bronze
7. "Angel Moroni", Edition of 100, Bronze
8. "Winter Quarters", Edition of 100, Bronze
9. "Sunshine", Edition of 30, Bronze
10. "Indian Legend", Edition of 26, Bronze



4

Our most sincere thanks to Ortho Fairbanks, sculptor, for his often unrecognized hours of painstaking effort to restore many of Avard's sculptures exhibited in this show.



5



6



7



8



9



10



"First Vision", Cararra Marble, Original Carving



"Nursing Mother", Portuguese Marble, Original Carving



"Chief Joseph", Bronze, Edition of 26



"American Motherhood", Portuguese Marble, Original Carving

The Company News

Volume 11, Number 7

March 28, 1986

Western Region wins 1985 President's Trophy

Reinsurance Division's Western Region was named this month as the winner of the 1985 President's Trophy. The award recognizes outstanding achievement in overall sales production and is the highest annual award presented by the division.

The announcement was made by Tom West, executive vice president and head of the Reinsurance Division.

The President's Trophy is symbolic of the "lofty goals, aspirations and purpose" of President Lincoln — qualities leading to greatness and success. These qualities are embodied in the statue of young Abraham Lincoln by Evard Fairbanks ("Lincoln as a Youth Studying the Life of Washington") located in the visitor reception area on 3H and known as the Reinsurance Division's President's Trophy.

As a tangible and permanent recognition of the 1985 President's Trophy, the Western Region was presented with a hand-tinted engraving of a portrait of President Lincoln by Francis Bicknell Carpenter. The original portrait hung in The White House in 1864. The engraving was done by Halpin, a master craftsman whose prints are still highly prized. The engraving will be displayed in the Western Region's San Francisco office.

In addition to being the overall sales production leader, the



Reinsurance Division's Western Region won the 1985 President's Trophy in recognition of its outstanding achievement in overall sales production. The Trophy is symbolic of the "lofty goals, aspirations and purpose" of President Lincoln — qualities leading to greatness and success. These qualities are embodied in the statue of young Abraham Lincoln by Evard Fairbanks ("Lincoln as a Youth Studying the Life of Washington") located in the visitor reception area on 3H.

Western Region also led the division in Individual Life Reinsurance production and won one of five 1985 Rainsplitter awards.

Rainsplitter awards recognize top production in five specific product areas.

The Eastern Region won the Individual Health category. The Southeast Region won two categories — Financial Products and Catastrophe Reinsurance. Group Life and Health honors were won by the Southwest Division.

The Rainsplitter Trophy is a charcoal drawing entitled "Lincoln the Rainsplitter" by M. Leone Bracker. It also is in the visitor area. As with the President's Trophy, Rainsplitter awards are symbolic of the trophy and are represented by a small statue of an axe embedded in wood.

Rainsplitter statues are traveling awards.

"We have designed our awards program so that future awards will be presented to individuals rather than offices," said West. "That gives this year's Rainsplitter Awards and President's Trophy a very special significance.

"(These awards) represent the determination, commitment and hard work that is essential to success. They also remind us that successful individuals are usually supported by a team of determined, committed and hard working people."

U-M sculptor left mark from local schools to America's capitol

By TOM ROGERS
NEWS STAFF REPORTER

Services for Avarad Tennyson Fairbanks, former University of Michigan sculptor in residence and associate professor of sculpture, were held Saturday in Salt Lake City, Utah.

Fairbanks, 89, died Jan. 1 at Salt Lake City of complications from a heart attack three weeks earlier.

Bishop Jay M. Haymond of the Church of Jesus Christ of Latter-day Saints conducted the service at the Bonneville LDS Stake Center. Entombment was at the Larkin-Sunset Lawn Mausoleum.

Widely known for his sculptures commemorating pioneer history, events in the life of the Church of Jesus Christ of Latter Day Saints and other works, Fairbanks also expressed a touch of whimsy in his sculpture.

In Ann Arbor, Fairbanks' ice sculptures on the front lawn of his home on Lincoln Avenue were as much a part of winter as snow and low temperatures.

A plaque designed by Fairbanks to commemorate the American pioneers hangs at the entrance to Pioneer High School.

Fairbanks came to the University of Michigan in 1931 after studying at Yale and the University of Washington. He earned his master's and doctoral degrees at U-M.

He left after 18 years to establish the University of Utah College of Fine Arts at Salt Lake City. He remained dean of the college until his retirement in 1955.

Fairbanks was born at Provo, Utah, on March 2, 1897. He was married to Beatrice Maude Fox on June 25, 1918, in Honolulu. He was working on decoration for the Hawaii LDS Temple at the time. The marriage later was solemnized in the Salt Lake LDS Temple. His widow survives.

In 1984 Fairbanks unveiled his most recent major sculpture, a bust of Abraham Lincoln for the U.S. Capitol. It was the fourth Fairbanks sculpture for the Capitol. In the early 1980s Fairbanks unveiled a memorial to former Michigan governor and U.S. Senator Nathan Woodbridge Ferris at Ferris State College, Big Rapids, Mich. At the time of his death, Fairbanks was a consultant for restoration of a statue atop the City-County Building at Salt Lake City.

Among his sculptures are: the Angel Moroni atop the Washington LDS Temple; the medal of courage that Canadian Prime Minister William L. Mackenzie King presented

to British Prime Minister Winston Churchill and the Sons of the Utah Pioneers presented to President Dwight D. Eisenhower; the monument at Sparta, Greece, to Lycurgus the Lawgiver; a work memorializing the Tragedy in Winter Quarters at the Florence, Neb., cemetery; Lincoln, the Frontiersman, near Honolulu; and the memorial at Fort Lewis, Wash., to the 91st Div. of World War I soldiers.

Also among his works: the Pioneer Mother Memorial at Vancouver, Wash.; the Nebula for the 1933 New York World's Fair; the statue of Abraham Lincoln at New Salem, Ill., where the 16th president lived as a young man; and the statue of Lincoln on Chicago's North Shore. In competition with the work of other top-ranked sculptors, Fairbanks' sculpture Rain was chosen for placement at South Carolina's Brookgreen Gardens.

In his native Utah, Fairbanks' sculptures are widespread: the Angel Moroni atop the Jordan River Temple; the Peace Gardens' statue of Peace; the University of Utah's monument to Florence Nightingale; the Relief Society Centennial Memorial; and a number of works at the LDS Temple.

As a teen-ager, Fairbanks won scholarships to study at New York City's Art Students League and had his work shown at the National Academy of Design. In 1913 he studied in Paris and exhibited at the Grand Salon.

In 1920 he was named professor of sculpture at the University of Oregon. He taught there until 1927, when he was awarded a Guggenheim Fellowship to study in Florence, Italy.

In addition to his wife, Fairbanks is survived by eight sons: Avarad F., a retired aerospace engineer, and Dr. Grant R., a plastic surgeon, both of Salt Lake City; Dr. Eugene, a family physician, Bellingham, Wash.; Elliott A., an engineer with Sperry Univac, Bountiful, Utah; Justin F., professor of art and sculpture at Eastern Arizona College, Thatcher, Ariz.; Dr. Virgil F., hematologist with the Mayo Clinic, Rochester, Minn.; Jonathan L., curator of early Americana at the Boston Museum of Fine Arts, Boston, Mass.; Dr. David N.F. of Bethesda, Md., chairman of the department of otolaryngology, George Washington University at Washington, D.C.; two daughters: Georgia Fairbanks, high school vocal music teacher, Salt Lake City; and Mrs. Maria Hansen, homemaker, Simi Valley, Calif.; 54 grandchildren; and 44 great-grandchildren.

Lincoln Lore

The Bulletin of THE LINCOLN MUSEUM



Number 1870 / Fall 2002

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Lincoln Lore

is the quarterly bulletin of

THE LINCOLN MUSEUM

The mission of The Lincoln Museum is to interpret and preserve the history and legacy of Abraham Lincoln through research, conservation, exhibitry, and education.

Editor:

Sara Gabbard

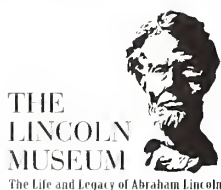
Vice President and Director of Development

Contributors:

Joan L. Flinspach, President/CEO

Carolyn Texley, Director of Collections/Archivist

For subscription information, contact The Lincoln Museum



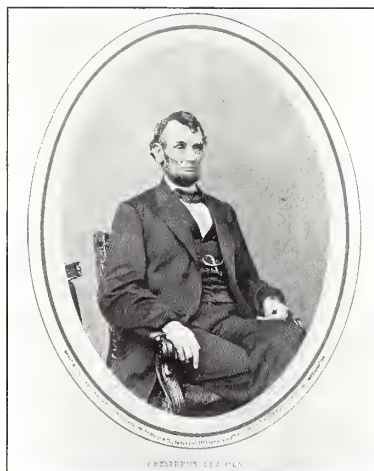
200 E. Berry Street, P. O. Box 7838
Fort Wayne, Indiana 46801-7838
(260) 455-3864 Fax: (260) 455-6922
email: TheLincolnMuseum@LNC.com
http://www.TheLincolnMuseum.org

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Research Questions

An interview with Cindy VanHorn, Registrar and Library Assistant at The Lincoln Museum, produced information about recent research questions. Many requests require extensive research; others simply want copies of specific Lincoln-related images.

Throughout the following text of research questions, you will find printed copies of some of the most frequently requested images.



1864 Photo by Anthony Berger, Washington, D.C. (TLM #0-92)

Q. Are there any photos of Abe Lincoln in childhood? How about art work?

A. There are no photographs of Lincoln as a child or even a young adult. The first photograph of Lincoln was taken in 1846 when he was 37 years old. There are artists' illustrations of what they thought Lincoln looked like as a child. You can find several in children's books on Lincoln at a library. The Lincoln Museum collection includes a few paintings and lithographs of Lincoln as a child or an older youth.

Q. In the newest (2002) Trivial Pursuit Game, a question is asked, "What Washington D.C. building had the top three floors collapse the day J.W. Booth died?" Answer given is Ford's Theatre. Is it valid?

A. You're the first person to bring this to our attention at The Lincoln Museum. John Wilkes Booth died on April 26, 1865. According to the book by Victoria Grieve, *Ford's Theatre and the Lincoln Assassination*, published by the Parks & History Association in 2001, nothing happened to Ford's Theatre on that day. However, on June 9, 1893, the top three floors of the building collapsed killing 22 people years after the building had been extensively renovated into an office building.

Q. Can you tell me what was engraved inside the wedding rings of Abe Lincoln and Mary Todd?

A. The information we have in our collection is that Mrs. Lincoln's ring was engraved on the inside "A.L. to M.T., Nov 4 1842. Love is eternal." I looked at all of Lincoln's photographs where his hands show, but he is not wearing a ring in any of them. I have not come across any information saying anything about Lincoln receiving a ring from Mary.



Campaign lithograph from a photo taken in 1857 by Alexander Hesler, Springfield, Illinois. (TLM #2024)

(On the cover: Avard Fairbanks in his studio working on his Carrara marble bust of *Lincoln the Lawyer*. Commissioned in 1959 by the Lincoln Sesquicentennial Commission, it was the third in a set of four busts for Ford's Theatre depicting Lincoln at four stages in his life: Youth, Frontiersman, Lawyer and President.)

Learn More About Lincoln

In 1859 Jesse Fell, an Illinois Whig-turned-Republican, requested that Lincoln supply a short autobiography to be used primarily for distribution in Eastern states, where Lincoln was not well known.

To Jesse W. Fell, Enclosing Autobiography

J.W. Fell, Esq.

Springfield,
Dec. 20, 1859

My dear Sir:

Herewith is a little sketch, as you requested. There is not much of it, for the reason, I suppose, that there is not much of me.

If any thing be made out of it, I wish it to be modest and not to go beyond the material. If it were thought necessary to incorporate any thing from any of my speeches, I suppose there would be no objection. Of course it must not appear to have been written by myself. Yours very truly

A. Lincoln

I was born Feb. 12, 1809, in Hardin County, Kentucky. My parents were both born in Virginia, of undistinguished families — second families, perhaps I should say. My mother, who died in my tenth year, was of a family of the name of Hanks, some of whom now reside in Adams, and others in Macon counties, Illinois. My paternal grandfather, Abraham Lincoln, emigrated from Rockingham County, Virginia, to Kentucky about 1781 or 2, where a year or two later, he was killed by Indians, not in battle, but by stealth, when (where?) he was laboring to open a farm in the forest. His ancestors, who were quakers, went to Virginia from Berks County, Pennsylvania. An effort to identify them with the New England family of the same name ended in nothing more definite, than a similarity of Christian names in both families, such as Enoch, Levi, Mordecai, Solomon, Abraham, and the like.

My father, at the death of his father, was but six years of age; and he grew up, literally without education. He removed from Kentucky to what is now Spencer county, Indiana, in my eighth year. We reached our new home about the time the State came into the Union. It was a wild region, with many bears and other wild animals still in the woods. There I grew up. There were some schools, so called; but no qualification was ever required of a teacher, beyond "readin, writin, and cipherin," to the Rule of Three. If a straggler supposed to understand latin, happened to sojourn in the neighborhood, he was looked upon as a wizzard. There was absolutely nothing to excite ambition for education. Of course when I came of age I did not know much. Still somehow, I could read, write, and cipher to the Rule of Three; but that was all. I have not been to school since. The little advance I now have upon this store of education, I have picked up from time to time under the pressure of necessity.

I was raised to farm work, which I continued till I was twenty two. At twenty one I came to Illinois, and passed the first year in Illinois — Macon county. Then I got to New-Salem, (at that time in Sangamon, now in Menard county), where I remained a year as a sort of Clerk in a store. Then came the Black-Hawk war; and I was elected a

Captain of Volunteers — a success which gave me more pleasure than any I have had since. I went the campaign, was elated, ran for the Legislature the same year (1832) and was beaten — the only time I have been beaten by the people. The next, and three succeeding biennial elections, I was elected to the Legislature. I was not a candidate afterwards. During this Legislative period I had studied law, and removed to Springfield to practice it. In 1846 I was once elected to the lower House of Congress. Was not a candidate for reelection. From 1849 to 1854, both inclusive, practiced law more assiduously than ever before. Always a whig in politics, and generally on the whig electoral tickets, making active canvasses. I was losing interest in politics, when the repeal of the Missouri Compromise aroused me again. What I have done since then is pretty well known.

If any personal description of me is thought desirable, it may be said, I am, in height, six feet, four inches, nearly; lean in flesh, weighing, on an average, one hundred and eighty pounds; dark complexion, with coarse black hair, and grey eyes — no other marks or brands recollected. Yours very truly

A. Lincoln

Quoted from The Complete Works of Abraham Lincoln. The Abraham Lincoln Association; Roy P. Basler, Editor. Rutgers University Press, New Brunswick, New Jersey. 1953.



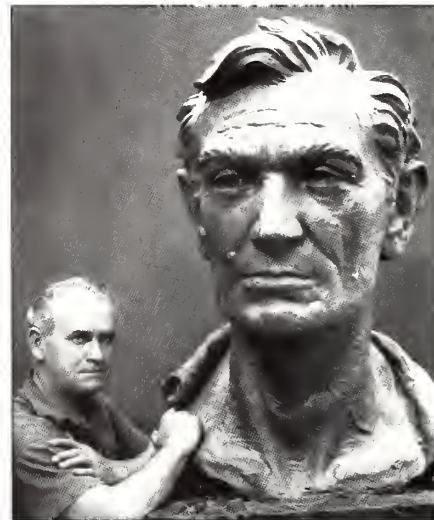
1861 Photo by Alexander Gardner, Washington, D.C. (TLM #0-52)

The Making of Lincoln: Sculptor Avard Fairbanks & The Lincoln Museum

by Carolyn Texley, Director of Collections & Archivist, The Lincoln Museum



Bronze cast of the model of *The Frontiersman* purchased from Fairbanks in 1944.



Sculptor with Lincoln bronze for *The Frontiersman*.

Over the past 74 years, The Lincoln Museum has been deeply and centrally involved in the world of Lincoln collecting, scholarship, and education while establishing the collection that we continue to develop and preserve today. One example of this is the Museum's relationship with sculptor Avard Fairbanks.

Avard Tennyson Fairbanks (1897–1987) created a body of work of over 400 pieces of sculpture, including nine major works of Abraham Lincoln. He earned advanced degrees in both fine arts (MA) and human anatomy (PhD) from the University of Michigan, and taught sculpture at three universities while actively pursuing commissions for ambitious monumental works in bronze and marble. The three Fairbanks works in the Museum's collection are models for his monumental work, *The Frontiersman*, installed in Ewa, Hawaii (on the island of Oahu) February 12, 1944.

Fairbanks completed *The Frontiersman* in 1941 just as the United States was entering World War II. The mold for the 8' bronze statue had been sent to the New York foundry for the bronze casting just



Lincoln's birthday celebration at the Ewa Elementary School in 1979. The school's famous *Frontiersman* Lincoln statue is decorated with leis at the end of the program. Photograph courtesy of the *Star Bulletin*, Honolulu, Hawaii.

before all copper supplies were commandeered for the war effort in December 1941. Once the casting was completed, there was the problem of delivering *The Frontiersman* to Hawaii. The foundry was able to send it as far as the San Francisco port where it remained stranded for two years. Ships were unavailable for non-essential transportation during most of World War II, which delayed the installa-

tion and dedication of Fairbanks' first Lincoln work until February 12, 1944. At the dedication, and every year on Lincoln's birthday, the school children celebrate with a program that ends with covering the statue with leis. [See the back cover of this issue for more photos.] Its final location at the Ewa Plantation Elementary School was only 10 miles from Pearl Harbor.



Fairbanks creating a clay "sketch" while teaching children about sculpture.

The source of the inspiration for *The Frontiersman* was a schoolteacher from Hawaii. At her death in 1938, Katherine Burke, a retired elementary schoolteacher at the Ewa Plantation School, bequeathed \$8000 for a statue of Lincoln on the school grounds. She had begun her teaching career in Kansas, then Arizona and Nevada, followed by Alaska, and finally, the Territory of Hawaii, where she retired in 1929 after many years at the Ewa School. The executors of her estate contacted Avard Fairbanks to consider the commission.

An avid and dedicated teacher as well as an accomplished sculptor, Fairbanks was intrigued by Katherine Burke's interest in Lincoln as an inspiration to young people. He wrote and lectured frequently on the subject of formal fine art education and public art, in addition to his duties as professor of sculpture at the Universities of Oregon, Michigan, and Utah. His talks on sculpture were crowd-pleasing demonstrations for audiences ranging from school children to legislators considering funding for the arts. He would create small clay "sketches" in front of the group while he discussed the importance of formal art education, and his method of creating monumental size works.

The Frontiersman portrays a youthful Lincoln with his axe held in both hands,



Fairbanks working on the full size clay model for the New Salem *Resolute Lincoln*. The Leonard Volk life mask (above, left) and hands (right), the small scale model (right) and life-size bust (above, right) show the various stages of his creative process.

ready to use, representing the struggle to transform the frontier wilderness of early 19th century Indiana. In a radio interview in 1941, Fairbanks described his process for deciding on the form that his first heroic Lincoln work would take:

In considering the responsibility before me of doing a work worthy of the trust placed in me I thought of the hopes of the school teacher and her eager desires to inspire the students. I thought of the youthful minds of the students of the school and my respon-

sibility to them to characterize Abraham Lincoln truthfully.

To make him as a youth seemed to gain the attention of my thoughts. Many times I thought of the things of Lincoln's youth which stood out in my mind. He was strong and he could work well. He worked with a purpose and he cleared the fields and forests for new growth and new developments. As he developed strong in body he also was developing in strength of character and mind. He

had to cut his way through... he was a frontiersman!

Shortly thereafter I was called West to the funeral of my father. While still at his farm home, and in deep sorrow, for a bit of relaxation, I took an axe and went into a field to clear away some old trees and stumps. As I worked I thought of the Lincoln statue. Lincoln was a man of sorrows, and he was a man of hopes; and as a youth he had worked with an axe. And it was there that the inspiration of Lincoln as a youthful frontiersman with axe in hand, came to me. Realizing that I had found something worthwhile, I returned to Ann Arbor and set about making sketches of the idea, first on paper and then in small bits of clay... (Thomas Starr, *Lincoln Herald*, June 1944)

Fairbanks then began to construct clay models or sketches of his idea as he studied various Lincoln collections, including the Lincoln National Life Foundation (The Lincoln Museum) in Fort Wayne, and the University of Michigan's Albert H. Greenly Lincoln collection at the Clements Library, among other major Lincoln repositories. Correspondence between Louis A. Warren (the director of the Lincoln National Life Foundation) and Fairbanks began in the early 1940s during the Hawaii *Frontiersman* project, and the connection continued with all of Fairbanks' subsequent Lincoln pieces.

Wanting to accurately depict Lincoln's face and hands, Fairbanks used the Lincoln life mask and hands cast by Leonard Volk in 1860. Most Lincoln sculptors from 1860 to the present have made some use of either the 1860 or 1864 life masks. The photograph here shows Fairbanks with a plaster cast of the 1860 Volk life mask above and to the left, the hand casts to the right on the pedestal with the small scale model of his second monumental Lincoln work, *The Resolute Lincoln*, 1954. He later donated two of his resin casts of the life masks to The Lincoln Museum (letter R.G. McMurtry to A.T. Fairbanks, 1958).

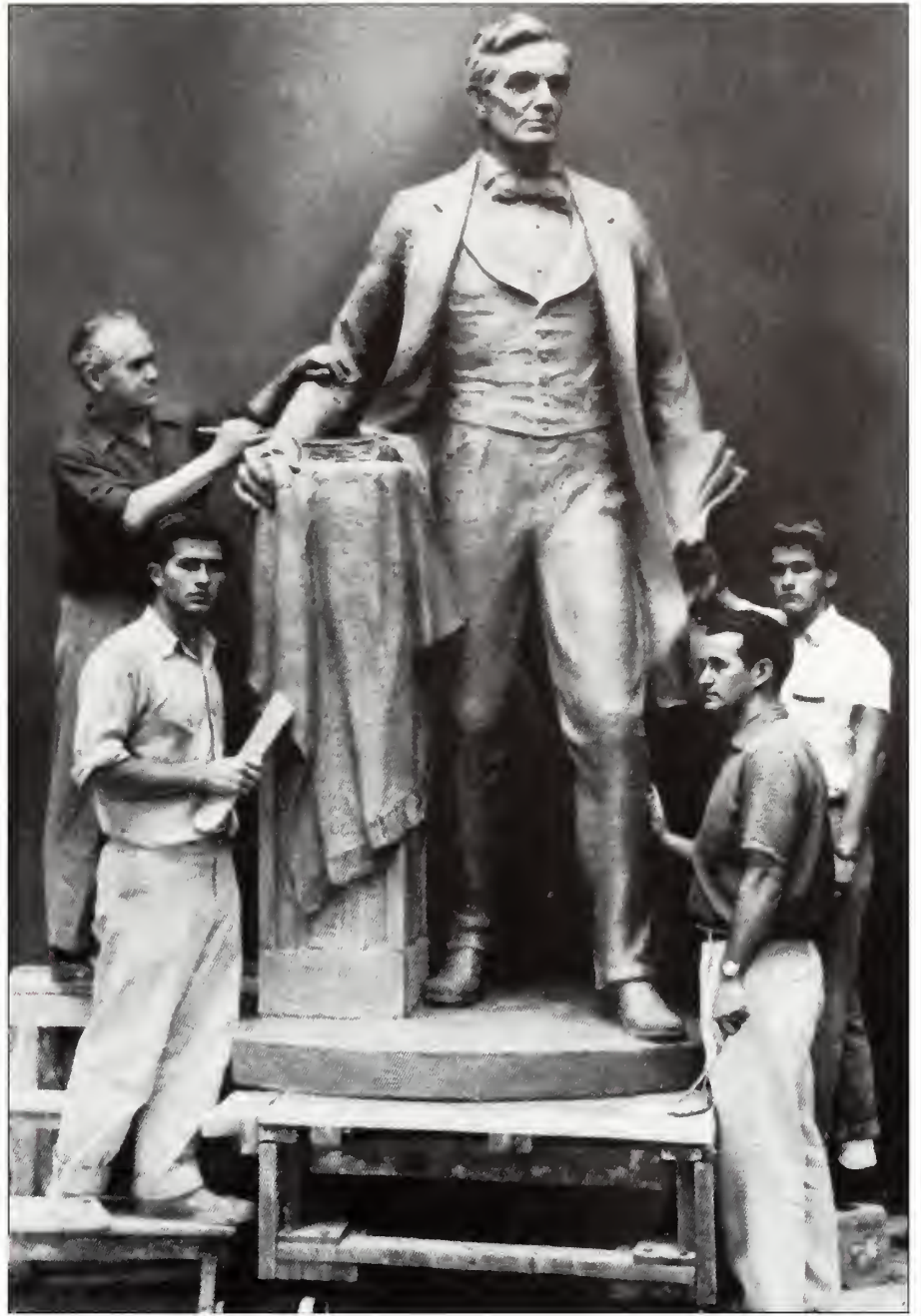
The commission and the funding for Fairbanks' second heroic Lincoln sculpture — located at New Salem, Illinois —



The Resolute Lincoln (1954, New Salem, IL). The clay model for the 9' heroic bronze commissioned by the National Society of the Sons of the Utah Pioneers.

came from the Society of the Sons of the Utah Pioneers. They determined that the town that Lincoln first settled in as an adult would be an appropriate location for their tribute to the ideal of "charity for all." Religious intolerance toward the early Mormon pioneers had forced them out of the Illinois frontier in the mid 19th century, and the Society wanted to recognize their hardship with a positive image.

Very similar to *The Frontiersman*, the New Salem Lincoln also presents him as a young man. He's aged by only a few years in the second monumental work, depicted in his early 20s, just after relocating from Indiana to Illinois. Lincoln lived in New Salem from July 1831 to April 15, 1837, where he began studying law in earnest, and first ran for office in the State legislature in 1832. In New Salem Lincoln worked as postmaster, surveyor, general store owner, and eventually settled on the law as his profession. To reflect the transition from the frontier labor to the law, Fairbanks depicts the still very young Lincoln holding a book as well as an axe. The attitude of Lincoln's body was also carefully considered, and was crafted by



Avard Fairbanks working on *Chicago Lincoln*, shown with his sons David, Justin and Grant.

Fairbanks to suggest forward movement — Lincoln entering a new life with the beginning of his legal career. *The Frontiersman* appears to have taken a step and picked up a book to become *The Resolute Lincoln*, the title of the New Salem statue.

The book, according to Fairbanks and Warren's essays and correspondence on the subject, is intended to be William Blackstone's *Commentaries on the Laws of England*, a four-volume treatise — one of the first law books that Lincoln studied.

Evidence suggests that the first law book to which Lincoln had access was a copy of the *Revised Statutes of Indiana* — one he might well have been reading while still using his axe for the better part of the day. But Blackstone is acknowledged by many to be the most influential of his early law studies.

On June 21, 1954, Louis A. Warren, director of The Lincoln Museum from 1928–1956, was one of the main speakers at the sculpture's installation in New Salem. Fairbanks had corresponded with Warren, who discussed his research on



Lincoln the Friendly Neighbor (1959, Berwyn, IL). This was Fairbanks' final heroic size (13') bronze. The remainder of his large Lincoln works were done in marble.

the young frontiersman Lincoln with the sculptor. The title of Warren's address became the title of the sculpture: *The Resolute Lincoln*. His remarks were published as an issue of *Lincoln Lore* (#1316, June 28, 1954)

In a letter dated June 18, 1951, Mrs. Fairbanks wrote to Louis Warren about her husband's continuing interest in Lincoln: "...He has always wanted to carve a beautiful head of Lincoln and I can't think of anyone better to tell this to than you. You may know someone who

wants and needs something of Lincoln. He'd like to do another statue very much. His demonstrations always thrill the people and of course 'Lincoln is his favorite subject.'" She ends the letter with "Trusting that you will be able to help us in the matter of finding someone who needs something very beautiful and great of Lincoln, Mrs. A. Fairbanks."

Warren was indeed often in a position to recommend sculptors. His correspondents included a wide variety of corporations, institutions and individuals interested in

sponsoring or purchasing new Lincoln artwork. Soon after this letter was received, Warren was appointed to serve on the national Lincoln Sesquicentennial Commission — formed to advise on celebrations in commemoration of Lincoln's 150th birthday in 1959. One of the projects approved was a set of four marble busts of Lincoln. Fairbanks was awarded the job, and began work on *Lincoln the Youth*, *Lincoln the Frontiersman*, *Lincoln the Lawyer* and *Lincoln the President*. There were two sets created, one of which was presented to The Ford's Theatre in Washington D.C. on February 12, 1960.

In 1956, continuing his chronological depictions of Lincoln, another monumental bronze of *Lincoln the Lawyer* also called *The Chicago Lincoln* was installed in Chicago. This time, Fairbanks had based the piece on an illustration by Lloyd Ostendorf, an artist and Lincoln collector from Dayton, Ohio. Warren (and later, directors R. G. McMurtry and Mark Neely) enjoyed a close collecting relationship with him, and Warren could well have initiated the contact between Ostendorf and Fairbanks. All three — Warren, McMurtry and Ostendorf — attended the dedication in Chicago on Oct. 20, 1956.

In addition to the work on the set of four marble busts in 1959, Fairbanks finished and delivered *Lincoln the Friendly Neighbor* — another monumental bronze statue — to Lincoln Federal Savings and Loan Bank in Berwyn, Illinois (near Chicago). The bank previously commissioned a colossal size (36" high) marble bust of Lincoln entitled *The Enduring Lincoln* for their lobby, which was completed and installed on April 13, 1958. The inscription on its base was its inspiration: "the struggle of today is not altogether for today — it is for a vast future also." (Annual message to Congress, December 3, 1861) Another commission arrived during the same period for two bronze bas-relief plaques of Lincoln and Stephen Douglas for Knox College in Galesburg, Illinois, to commemorate the 100th anniversary of the fifth Lincoln/ Douglas debate, held at that site on October 7, 1858.

Lincoln the Friendly Neighbor was the "first major statue of Lincoln to stand in a Chicago suburb and [was] the sixth in the

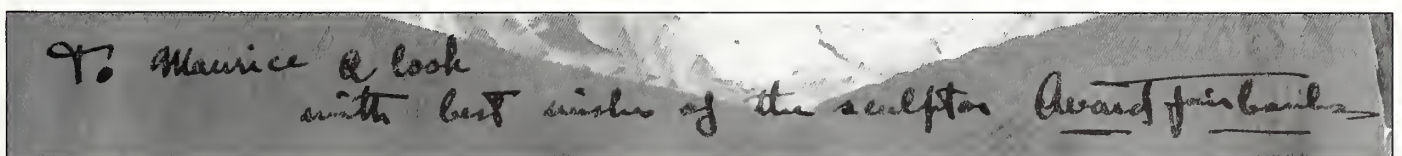
Chicago area. The inscription on the statue is a quotation from a letter by Abraham Lincoln to Joseph Gillespie, July 13, 1849, 'the better part of one's life consists of his friendships,' emphasizing our 16th President's warm interest in the life of the community, and especially in the children of the community." (Lincoln Federal Savings and Loan brochure, c1959). Fairbanks prepared a clay sketch of his interpretation of the Lincoln quote, which was provided by the bank, and the design was approved. The dedication ceremony for the 13-foot statue took place on July 4, 1959 — another of the many sesquicentennial celebrations of Lincoln's birth.

Ralph Newman, Chicago area Lincoln scholar, collector and owner of the Abraham Lincoln Book Shop, had recommended Fairbanks to Frank Kinst, the president of Lincoln Federal. Newman served as historical consultant to Lincoln Federal, and directed their exhibits of Lincoln documents and advised them on their public affairs programming. Newman and Louis Warren corresponded and consulted frequently on Lincoln collecting and various projects, and Newman also served on the Lincoln Sesquicentennial Commission. Warren attended the dedication, and wrote to congratulate Fairbanks on his work. The Lincoln figure is very similar to his *Chicago Lincoln*, which was researched using the Lincoln Life Foundation's collection in addition to Ostendorf's sketch.

Fairbanks received *Lincoln Lore* regularly and continued his correspondence with Warren and later, McMurtry and Neely. In 1991, Fairbanks' son Eugene donated a substantial collection of photographs, programs, clippings and correspondence related to his father's work to The Lincoln Museum (from which most of the photographs in this issue are taken). His father's continuing interest in the "making of Lincoln" and in researching various aspects of him as an artistic subject led to a long relationship with The Lincoln Museum.



A bronze cast of the 32" high model for *The Frontiersman*, and a life-size bronze casting of the bust portion (now in the Museum's permanent exhibit), were both acquired in 1944. This photograph of the clay model before casting was signed by the artist to Maurice A. Cook in 1944 (shown in the enhanced detail below). Mr. Cook worked with Louis Warren at the Lincoln National Life Foundation, and is a Lincoln Museum volunteer and current member.



At The Lincoln Museum

Author Lecture

Edward Ball, Author of *Slaves in the Family*

Saturday, January 25, 2003 2:00 p.m.

Museum Auditorium

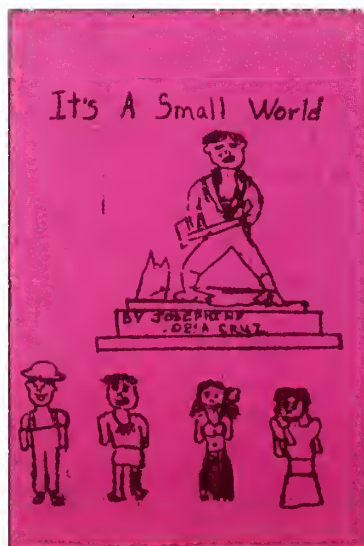
Edward Ball is the best-selling author of *Slaves in the Family*, the story of his research into his family's history, finding not only slave owners but also slave descendants. Admission is \$8 (\$10 for non-members). Call (260) 455-6087 or e-mail to LJones@LNC.com.

From inside...



Fairbanks first heroic size (8') *Lincoln the Frontiersman* (completed in 1941, installed in 1944, Ewa, Hawaii). Shown before (above left) and after (above right) in 1979 decorated with leis by school children on Lincoln's birthday.

The Lincoln's Birthday Program at the Ewa Elementary School, Ewa, Hawaii.



Check Some of Our Suggested Websites.

The Lincoln Museum

www.TheLincolnMuseum.org

Features tour and exhibit information, events, store, and links.

Abraham Lincoln Online

showcase.netins.net/web/creative/lincoln.html

Lists a wealth of Lincoln sources. Click on "Students" for a list of education links.

Abraham Lincoln Presidential Library and Museum

www.alincoln-library.com/Apps/default.asp

Offers helpful pages for students and teachers, including Lincoln curriculum materials from the Illinois History Teacher.

American Memory from the Library of Congress

memory.loc.gov/
Features online primary sources from the library's collections and curriculum guides for teachers. Search for "Abraham Lincoln" to find items related to Lincoln.

Digital Classroom from the National Archives and Records Administration (NARA)

www.archives.gov/digital_classroom/index.html
Offers resources for teaching with documents.

Our Documents from NARA

www.ourdocuments.gov/
Lists 100 milestone documents and teacher resources. Several Lincoln documents will be online soon.

Emancipation Proclamation at NARA

www.archives.gov/exhibit_hall/featured_documents/emancipation_proclamation/
Includes digital images of the Emancipation Proclamation and the Preliminary Emancipation Proclamation and an essay by historian John Hope Franklin.

The Lincoln Landscape
Sculptural Commemorations
of Abraham Lincoln by
Avard T. Fairbanks

EUGENE FAIRBANKS

Illinois residents proclaim their state to be the Land of Lincoln. The 2003 commemorative quarter for Illinois features an image of a young Abraham Lincoln holding a law book in the right hand while laying aside an ax with the other hand. The image is based on a famous statue that stands outside the visitor center at Lincoln's New Salem State Historic Site near Petersburg, twenty miles northwest of the state capital. The statue is the creation of sculptor-historian Avard T. Fairbanks. It is one of a dozen important Lincoln-themed sculptures that Fairbanks completed during his productive career. Fairbanks had an affinity for Lincoln. Through his sculptures he created a commemorative Lincoln landscape that extends beyond the prairies of Illinois and the pillared buildings of the nation's capital.¹

In his youth, Fairbanks lived for two years on the frontier with his family in a one-room lean-to cabin while homesteading on the prairie of Alberta, Canada. He lost his mother in childhood, as did Lincoln, and missed her guiding influence. "Because I am of pioneer descent and have experienced the frontier during my own childhood," he wrote, "the traditions of Lincoln have been very much a part of my early training." He related to the youthful rough-hewn frontier Lincoln who dreamed of improving conditions for himself and others. As the years passed, Fairbanks became professionally preoccupied with heavy teaching schedules, demonstration lectures, and com-

1. The source of all information and quoted material in this article, unless otherwise indicated, comes from the author's book, *Abraham Lincoln Sculpture Created by Avard T. Fairbanks* (Bellingham, Wash.: Fairbanks Art and Books, 2002).

missions for portraits and fantasy statuary.² Still, the desire to create a Lincoln-themed sculpture lingered. Finally, after several decades, an opportunity unexpectedly arose.

**Lincoln the Frontiersman, Ewa Plantation School,
Ewa, Hawaii. Dedicated February 12, 1944**

While teaching summer school at the University of Hawaii in 1939, this forty-two-year-old professor of fine arts came to the attention of a committee seeking a sculptor to create a Lincoln statue for the Ewa Plantation school pursuant to a bequest by a former teacher and principal, Katherine Burke. Burke's estate was small. Other sculptors had declined the project, as the pay was insufficient. But when an unsolicited invitation came to Fairbanks in spring 1940 after he had returned to his academic post at the University of Michigan, he was intrigued by the opportunity despite the tight budget. How, he wondered, could an appropriate statue of Lincoln be created for a tropical island paradise?

One day in June, after university classes were over, he received a call that his ailing father was dying. He hurried to his father's home but was too late. While awaiting the funeral, he pondered the Lincoln statue. "My first impression was to make a statue of Lincoln in his

2. Avard Tennyson Fairbanks was born in March 1897, the tenth of eleven children. As a boy he was awarded scholarships to study at the Art Students League in New York City, and he displayed his sculpture in the National Academy of Design when he was only fourteen years old. Next he studied in Paris at several premier art academies. But the outbreak of World War I interrupted his studies, and he returned to his home in Salt Lake City to complete high school. At age nineteen he traveled to the Hawaiian Island of Oahu to work on the Latter-day Saint Temple at Laie, creating more than a hundred figures on four friezes placed at the temple cornices. He returned home to attend the University of Utah and in 1920 accepted a position to teach sculpture at the University of Oregon. In 1924 he earned a degree at Yale University and continued teaching at Oregon until 1927, when he was awarded a Guggenheim fellowship that permitted him to return to Europe for further study. He returned to the U.S. in 1928 and taught at the Seattle Institute of Art and earned a master's degree at the University of Washington in 1929. That same year he joined the faculty at the University of Michigan and helped to establish its Institute of Fine Arts. While teaching at Michigan during the 1930s he earned master's and doctorate degrees in anatomy from the university's medical school. In 1947 Fairbanks was appointed Dean at the University of Utah and was charged with organizing a College of Fine Arts at that institution. In 1965 he went to the University of North Dakota to close out his academic career as Special Consultant in Fine Arts and Resident Sculptor for two years. In retirement he continued a busy and productive schedule creating commissioned works of art until the very end of his life in January 1987.

frock coat as the President of the United States," he later recalled. "The long lines of the trousers and the coat seemed rather appealing from just the standpoint of the lines." Another thought was Lincoln with a shawl, but Fairbanks decided that would never do for the semitropical climate of Hawaii. Then he considered the hopes of the schoolteacher benefactor, Katherine Burke, and her desire to inspire students. "To make him as a youth seemed to gain the attention of my thoughts," he said.

One day while still in mourning at his father's farm, Fairbanks took an ax and went into the field to clear some old trees and stumps. As he worked, he thought of the Lincoln statue. As a youth Lincoln had used an ax. He had experienced sorrows and hopes. He was strong and he could work well. He worked with a purpose, and he cleared the fields and forests for new growth and new developments. As he developed strong in body, he also was developing strength in character and mind. He had to cut his way through. . . . He was a *frontiersman*! "It was there," Fairbanks later said, "that the inspiration of Lincoln as a youthful frontiersman, with an ax in hand, came to me."

Fairbanks returned to Ann Arbor, Michigan, and set about making sketches of the idea, first on paper and then in small bits of clay. He submitted the sketches to the committee in Hawaii. He also presented a demonstration lecture to the Detroit Lincoln Group, the nearest Lincoln association, to seek their input. During a discussion of sculpture details and historical background, he molded a two-foot-tall statuette. The concept of a young Lincoln, a figure in action, for a school in a relatively young territory in the Pacific, a frontier, was received with enthusiasm.³ There were many portrayals of Abraham Lincoln, but few if any depicted him as a frontiersman, a neglected period of his life.

Fairbanks sent photographs and sketches of the proposed monument to the committee in Hawaii. They were pleased with the plans. He then made a four-foot-tall model cast. Again it met with committee enthusiasm. With that approval, he began the heroic, nine-foot-tall statue. He preferred the heroic size—one-and-a-half scale—because life-size figures on a pedestal appeared too small. Fairbanks began

3. Tom Starr, president of the Detroit group and a Lincoln scholar, became a volunteer consultant and a valuable source of research information. Other investigation was done at the Albert H. Greenly Lincoln collection of the William L. Clements Library at the University of Michigan. Several museums were visited for additional details. Original copies of the Volk life mask and hand casts were carefully measured and studied. A special rail-splitter's ax head—broad and shaped like a wedge—was studied and included in the composition

using an abandoned auditorium in one of the oldest campus buildings at the University of Michigan as a studio. The beams were calculated to be able to support the weight of armature, clay, plaster of the cast, and of the mold. Work progressed after classes, evenings, and on weekends. The final model was completed in June 1941 and went on display during the week of university commencement exercises and alumni sessions. A visiting member of the Hawaiian committee gave final approval, and casting in plaster began within days. Newspaper publicity of the project brought national attention. A critic declared that Fairbanks had "put America in Abraham Lincoln as few other artists have ever done." Fairbanks made him "powerful, alert, aggressive," and with eyes through which Lincoln visualized far ahead to the blessings of "a free and united nation."

The making of the mold and the cast took a large part of the summer. Finally, the cast was complete but in sections. It was boxed and sent to the Roman Bronze company, a foundry in Corona, New York. World War II was raging in Europe, and there was concern that restrictions on non-military uses of copper, a major ingredient of bronze, would stall the project. But late that year the statue was cast before restrictions were placed. Delivery of the statue to Hawaii was delayed by the Pearl Harbor attack, as only high-priority cargo was allowed to be shipped. It was not sent until 1943. The heroic bronze monument was erected on a base of rainbow granite, and the dedication was arranged for February 12, 1944, the 135th anniversary of Lincoln's birth (Figure 1). It was an important day for the Ewa school, the city of Ewa, and the island of Oahu.⁴

The Ewa school is justly proud of its Lincoln statue. It has often received favorable public attention. A February 12 tradition at the school is a patriotic celebration during which fragrant, flowery leis are placed over the Lincoln monument's shoulders to express of the spirit of Aloha. The spirit of *Lincoln the Frontiersman* continues to permeate the school and islands.

Lincoln Statue for New Salem, Lincoln's New Salem State Historic Site, Petersburg, Illinois. Dedicated June 21, 1954

Following World War II the University of Utah was expanding, and officials invited Dr. Fairbanks to become the first dean of the College

4. Participants in the ceremonies included the Royal Hawaiian Band, the Hawaiian superintendent of public instruction, the governor of Hawaii, the executor of Katherine Burke's estate, the manager of Ewa Plantations, sculptor Fairbanks, the student body, and the school chorus.



Figure 1. *Lincoln the Frontiersman* at Ewa Plantation school, Ewa, Hawaii.

of Fine Arts. As dean he initiated a comprehensive program of art studies, including graphics, painting, sculpture, art anatomy, art history, music, dance, and industrial applications. He deferred his own creative endeavors for several years while attending to administrative duties. An opportunity developed when the Sons of the Utah Pioneers,

a history-oriented association, chose to honor Abraham Lincoln by commissioning a sculpture befitting one of the nineteenth-century's greatest Americans. Although their Mormon ancestors had been driven from Illinois during Lincoln's lifetime, association members maintained a sense of respect for the principles and life of the sixteenth president.

At New Salem, a young, relatively uneducated Abraham Lincoln had worked in several capacities—as a store clerk, postmaster, surveyor, and soldier. There he began his study of law, cast his first vote, and entered into politics. The State of Illinois acquired the old town site in 1919, and in the 1930s workers restored portions of it as a state historical park and as a memorial to Lincoln. But it had no Lincoln statue. When the Sons of the Utah Pioneers decided to sponsor an appropriate Lincoln sculpture for the site, they sought the help of one of its members, Avard Fairbanks. As a student of Lincoln's life and one who empathized with the future president's trials and capacity for growth and self-improvement, Fairbanks was delighted for another opportunity to interpret the man—"to bring to the people of America this phase of the determining years of his life."

"To make a suitable statue of such a subject," Fairbanks later wrote, "one must first get in mind a basic concept of the character to be portrayed. The spirit of the times has to be sensed." The statue's location was another defining factor. "A memorial should be made in size commensurate with the personage who has achieved eminence and has performed heroic deeds," Fairbanks believed. "Therefore a statue that would look well in a public park or public building should be of heroic size, eight or nine feet high. A life size statue placed in the open gives the impression of a small man, and such a statue in no way would characterize Lincoln."

Fairbanks reported that he devoted much time to making different studies of the head of Lincoln as he appeared at the age of twenty-eight—the age when he left New Salem to practice law in Springfield. He obtained reproductions of Lincoln's life masks and his cast hands.⁵ In the New Salem sculpture, Fairbanks portrays Lincoln as tall, broad shouldered, and courageous. He gave him deep and far-seeing eyes. "His whole attitude of mind is displayed by looks outward and for-

5. These casts were made before Lincoln's election to the presidency by sculptor Leonard Volk. These were invaluable to Fairbanks because they recorded the shape of Lincoln's head, features, and hands. The use of the casts along with photographs gave an opportunity to put into that face and those hands the vibrant spirit, personality, and character of Lincoln as a young man.

ward, as if clearly foreseeing a significant destiny for himself and his fellow men," Fairbanks explained. A Detroit writer found the "New Salem Lincoln" to be similar to the "Hawaiian Lincoln" of a decade earlier, but with some important differences. "Both boots and the ax are the same, and the clothing is similar; but the countenance is more mature," he noted. The ax that in the Hawaiian sculpture was held firmly in both hands in a working position, in the New Salem sculpture instead rested on the ground with the handle supported loosely in Lincoln's left hand, while the right arm firmly clutched a heavy law book. Fairbanks had succeeded in capturing in bronze a transitional moment that symbolized Lincoln at New Salem: "the laying down of the ax and taking up the law books; the transition of the rail-splitting frontiersman into the young lawyer."

After many trials of one study and another, Fairbanks developed a preliminary one-third-life-size model. From this he constructed a two-thirds-life-size working model, and then finally the heroic nine-foot model. He sent a plaster cast of the final version in sections to the Roman Bronze foundry, which cast the bronze statue. At New Salem a base of rainbow granite was prepared. "God gave to man the rainbow in the heavens as a symbol of hope and promise," Fairbank's declared (Figure 2). "A statue of Abraham Lincoln in bronze on a base of rainbow granite—the most imperishable materials of the earth—shall be symbolic, for the peoples of the world, of these enduring hopes and promises to be gained through adherence to those guiding principles given by Lincoln." On the granite base was inscribed a quotation from Lincoln's Second Inaugural Address: "With malice toward none, with charity for all."

In the dedicatory speech at New Salem on June 21, 1954, Bryant S. Hinkley stated: "We unite with you and all America in honoring Illinois' great citizen and one of the greatest leaders of all times. Majestic in character and intellect, lofty in purpose, sublime in his faith and forgiveness, Abraham Lincoln stands as the tenderest memory of all the ages." Avard Fairbanks would be proud if he could see his New Salem Lincoln featured on the Illinois commemorative quarter.

**The Chicago Lincoln, Lincoln Square, at the confluence of
Lincoln, Lawrence, and Western Avenues, Ravenswood,
Chicago's North Side. Dedicated October 16, 1956**

The Lincoln monuments in Hawaii and New Salem resulted in considerable notoriety for Fairbanks. In his research efforts he had met and become friends with many Lincoln scholars. He was soon sought to



Figure 2. *Lincoln Statue for New Salem* at Lincoln's New Salem State Historic Site, Petersburg, Illinois.

create other masterpieces. There were many statues of Lincoln across the Illinois landscape. Yet, at Lincoln Square—a broad intersection of important thoroughfares on Chicago's North Side that had been named in honor of the president—there was no monument. Alderman John Hoellen of the 47th Ward deserves credit for conceiving the idea for a Lincoln statue at this site. He proposed it to the chamber of

commerce and kept promoting it. Other community leaders joined in, and the editors of the *Lerner Chicago Northside Newspapers* actively promoted the proposal. A memorial commission was formed. The legislature passed a bill and Governor William G. Stratton signed it. With appropriations from the state legislature, commission members searched for a sculptor. They chose Avard Fairbanks.

This time Fairbanks interpreted an older Lincoln at the pinnacle of an Illinois political career that had brought him to the brink of leadership in the highest councils of the land. The statue would capture Lincoln's aspiring to the presidency of the United States. For his theme Fairbanks took words from a speech Lincoln delivered in Chicago in December 1856. He also found inspiration in Lincoln's biblical allusion—"A house divided against itself"—from the famous "House Divided" speech delivered at the statehouse in Springfield, Illinois, at the commencement of his Senate campaign against Stephen A. Douglas in 1858. "Can you sense both the anxiety of Lincoln and the nation in his time?" Fairbanks asked. "To feel the magnitude of Lincoln's aspiring to the position of President, one has to sense the struggles and the possible reactions Lincoln might have felt, and how his whole being might have been tense to the situation."

Again the artist faced the by-now-familiar task, as Fairbanks expressed it, of giving "soul and spirit to form so that it lives on." All external details had to be correct. Particular proportions of the person, the mannerisms, the costume—all required authenticity. But ultimately it was, as Fairbanks acknowledged, "the inner soul and spirit" of his subject that "must be known and expressed."

Consulting with Ralph G. Newman, proprietor of the Abraham Lincoln Book Shop in Chicago, Fairbanks learned that the pose he projected for Lincoln in the new sculpture had been previously used in a statue by another sculptor. So instead of extending Lincoln's arm in the air as planned, he placed a podium on Lincoln's right with his hand firmly gripping the draping cloth. As the work progressed it became more vigorous and strong.

After approval by the commission, the heroic statue was cast first in plaster and then in bronze (Figure 3). The spirit of Abraham Lincoln captured in bronze was placed on a rainbow granite pedestal inscribed with a quotation from the December 1856 Chicago speech: "Free society is not and shall not be a failure." Fairbanks considered it "a constant testament to the world of his greatness and his faith in humanity." It was dedicated in a magnificent ceremony on October 16, 1956, with bands playing, flags waving, and with community supporters and many notable state and city officials participating.



Figure 3. *The Chicago Lincoln* at Lincoln Square in the Ravenswood neighborhood, Chicago. Photo by Lewellyn Studio.

**Lincoln and Douglas Bas-Relief Panels, Knox College,
Galesburg, Illinois. Dedicated October 6, 1958**

Fairbanks's next Lincoln project involved a Lincoln-Douglas debate theme. In anticipation of the centennial commemoration of the historic debates, officials in Galesburg, Illinois, commissioned Fairbanks to create two bas-relief panels to adorn the front of Old Main at Knox

College, the location of the fifth of the seven debates, on October 7, 1858. Lincoln was a foot taller than the "Little Giant." So, for these panels Fairbanks chose to portray Abraham Lincoln with his head higher on the plaque in order to convey the impression of his tall stature. Douglas's face is nearly centered. They partly face each other, yet look out as though ready to speak. These two great statesmen had succeeded as national leaders by outstanding ability, tenacious determination, diligent application, and heroic effort. Fate was unkind to them indeed, for neither survived a decade following the debates.

Knox College had hosted previous anniversaries—the thirty-eighth in 1896 and the seventieth in 1928, which attracted ten thousand people including forty who had attended the original debate. The 1958 celebration began October 4 and lasted for several days. It was the product of a joint effort by Knox College, Galesburg officials, the Illinois State Historical Society, and many other organizations. October 6 was designated Carl Sandburg Day in honor of Galesburg's native son, who had attended Knox College and went on to become a noted poet, editor, historian, and Pulitzer Prize-winning author of a multi-volume Lincoln biography.⁶ But it was the unveiling and dedication of the Lincoln and Douglas bas-relief panels that made an impressive climax to the commemorative events of the day (Figures 4 and 5). The following day, October 7 (the anniversary of the debate), with the new bas-reliefs providing a fitting backdrop, the popular Civil War historian Bruce Catton delivered a centennial convocation address. Illinois Governor William Stratton discussed the debates. Republican Senator Everett Dirksen spoke about Abraham Lincoln, while Democratic Senator Paul Douglas spoke about Stephen A. Douglas.

The Knox College Old Main building stands today, much as it did a century and a half ago. The commemorative panels, cast in bronze, have been permanently mounted on the building. They portray not only the personages, but also the moment, the feeling of the men, and the impact of the event.

Lincoln the Friendly Neighbor, Lincoln School, Berwyn, Illinois. Dedicated July 4, 1959 (Rededicated 1997)

When planning a new building for the Lincoln Federal Savings and Loan Association of Berwyn, Illinois, Frank Kinst, the bank president,

6. Fairbanks also created a special commemorative portrait bust of Carl Sandburg. The original plaster cast was given to the Chicago Historical Society. A bronze cast of the bust was presented to Knox College by several donors and was unveiled at the college's 115th commencement.

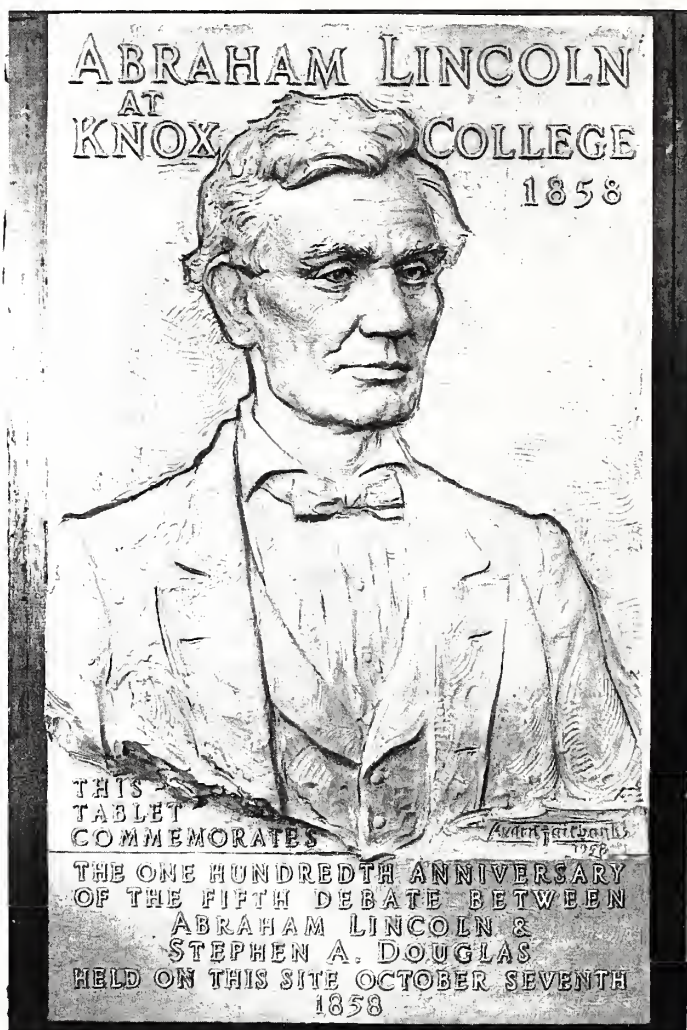


Figure 4. Bas-relief panel of Abraham Lincoln commemorates the Lincoln-Douglas debate at Knox College, Galesburg, Illinois.

wanted to make it a suburban showplace. He consulted with Ralph Newman of the Abraham Lincoln Book Shop and arranged to commission Avard Fairbanks to create a colossal sculptural portrait bust of Abraham Lincoln for the bank lobby. He also commissioned a Lincoln statue to be placed in front of the new bank.



Figure 5. A companion to the Lincoln bas-relief features his rival Stephen A. Douglas.

With the concurrence of the bank's board of directors, Kinst, Newman, and Fairbanks decided to portray Lincoln as a friendly neighbor. Fairbanks chose as a theme a phrase from a letter Lincoln wrote to an Illinois friend, Judge Joseph Gillespie: "The better part of one's life consists of his friendships." This statement suggested to Fairbanks a

warm interest in the life of the community, especially the children. "In the statue, Lincoln places his great hand upon the shoulder of youth as if on every young boy in our country, in every walk of life, and in every activity," Fairbanks explained (Figure 6). "Thus, symbolized in bronze, his guiding hand inspires every boy to greatness in the field he will choose for the future." Regarding the figure of the young lady look-

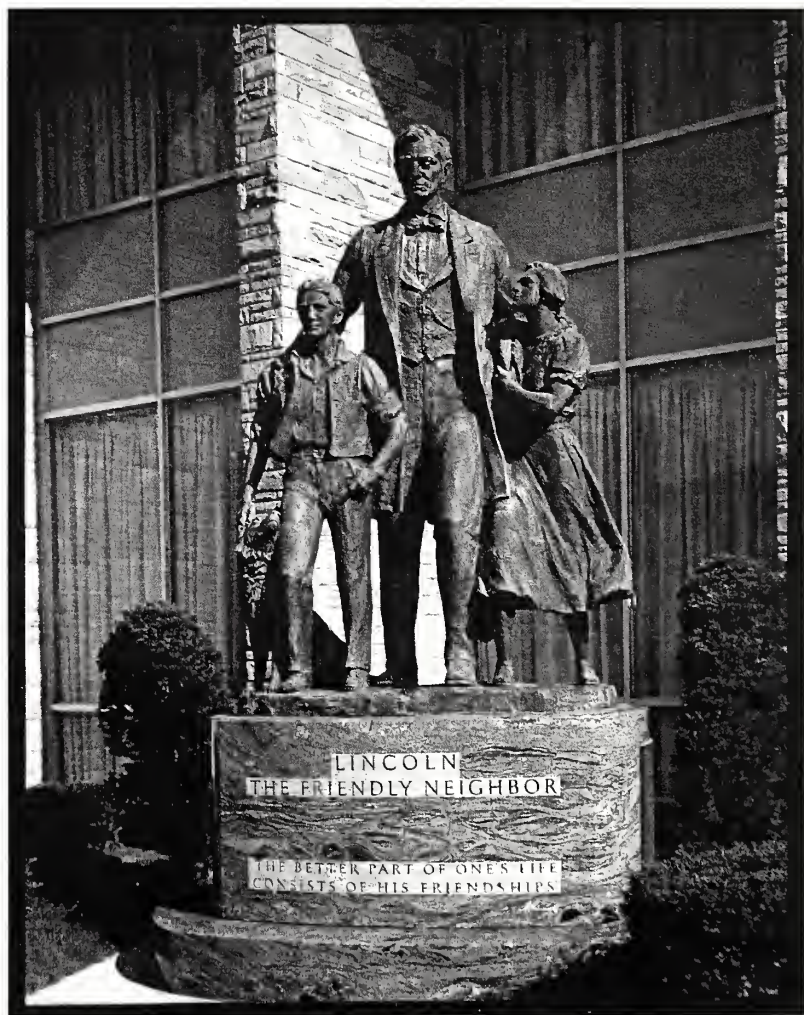


Figure 6. *Lincoln the Friendly Neighbor* was erected at a bank in Berwyn. It was later moved to Lincoln School, also in Berwyn.

ing up at Lincoln as she grasps his arm, the sculptor remarked, "There must be someone to guide our people in times of stress and dissension. Such is her expression of confidence in this great man. Her countenance represents the trust, the hope, and the admiration of America."

It took two years to complete the project. The unveiling ceremony was held July 4, 1959, in commemoration of the 150th anniversary of Abraham Lincoln's birth. Paul H. Douglas, U.S. senator from Illinois delivered the dedicatory speech. A host of other dignitaries participated. Later the bank changed owners and name. The Lincoln statue standing outside the bank's doors was considered no longer appropriate, and it was given to a new Lincoln School constructed at 16th and Elmwood streets in Berwyn. The statue was rededicated in 1997.

The Enduring Lincoln, private owner. Dedicated July 4, 1959

Fairbanks had not neglected the sculptural portrait that Kinst had commissioned for inside the bank lobby. He had often desired the opportunity to create a large bust of Abraham Lincoln as president. For this project he chose to portray Lincoln in contemplation, in a moment of reflection, externally calm, but inwardly seeking a solution to the many momentous problems of his time. Fairbanks created a model that he entitled *The Enduring Lincoln*. It was approved and a cast sent to Pietrasanta, Italy, where skilled carvers cut a much larger portrait in fine white Cararra marble to an accuracy of within 1/64th inch. Fairbanks flew to Italy to complete the carving and finish the details, especially the expression of the face (Figure 7). The colossal marble, three times life size, was then crated and shipped to Illinois. It arrived the day before the dedication of the outdoor statue on July 4. With some great effort it was installed in time for the dedication. It remained on display in the bank for several years afterwards. When the bank changed names and ownership, the masterpiece was deemed inappropriate and was sold to a private party.

The Four Ages of Lincoln, Ford's Theatre and the U.S. Supreme Court, Washington, D.C. Dedicated February 11, 1960

In anticipation of the sesquicentennial celebration of Abraham Lincoln's birth, Broadcast Music, Inc. of New York City, invited more than seventy-five fine writers and distinguished Americans to contribute to radio addresses about Lincoln's impact on the world. The radio script, entitled "Abraham Lincoln 1809-1959," was to be part of the



Figure 7. Avard Fairbanks at work ca. 1959 on *The Enduring Lincoln* in Pietrasanta, Italy.

company's prize-winning series, *The American Story*. On the recommendation of Ralph G. Newman and several other Lincoln scholars, the company requested Avard Fairbanks to submit sketches of Lincoln busts as illustrations for the project. On seeing the sculptor's drawings, the company commissioned him to create four portrait busts that Fairbanks collectively named the *Four Ages of Lincoln*.⁷

The first portrait in the series—*Lincoln, the Youth*—Fairbanks sketched and modeled following a comprehensive study of books and articles relating to Lincoln's boyhood experiences (Figure 8). The earliest known photograph of Lincoln shows him at about thirty-seven years of age. By expert knowledge and observation of changes in maturation, Fairbanks used Lincoln's features but softened them; his brows and nose were less prominent, the cheeks were rounded, and wrinkles were eliminated. The pleasantness of Lincoln's countenance reflects many of the qualities of his action and personality, yet the vigor of youth is manifest.

7. Ralph G. Newman edited an essay collection based on the Broadcast Music, Inc., project that was published as *Lincoln For The Ages* (New York: Doubleday, 1960). Among the contributions is an article by Avard Fairbanks titled, "The Face of Abraham Lincoln," pp. 160–65.



Figure 8. *Lincoln, the Youth* was placed, along with portrayals of Lincoln as the *Frontiersman* and the *President*, at the Ford's Theatre museum in 1960.

The next portrait, *Lincoln, the Frontiersman*, recalls the monument erected at Ewa Plantation school, Hawaii (Figure 9). Before modeling this portrait, Fairbanks again reviewed much of the research material collected and used during the creation of the first statue. So that he could better mold animation and expression of the subject into lifeless



Figure 9. *Lincoln, the Frontiersman*.

clay, Fairbanks studied additional history to increase his familiarity with the background, character, and experiences of Abraham Lincoln.

The creation of the third portrait, *Lincoln, the Lawyer*, required considerable research by the sculptor to develop an appreciation of Lincoln's character as he served in courts of law (Figure 10). Fair-



Figure 10. *Lincoln, the Lawyer*, is on permanent exhibit at the U.S. Supreme Court Building in Washington, D.C.

banks studied many descriptions of Lincoln's conduct in court. He considered anecdotes by acquaintances and reviewed photographs. He read much Lincoln lore, often re-reading it aloud at the studio in the evening, in order to better understand the feelings and the motivations, thereby modeling Lincoln's personality into clay. Observers of

the portrait unconsciously assume the position of juryman, witness, or judge. One may then sense the spirit of the tall, personable, friendly, and often witty but astute advocate as he would plead a case.

During extensive study for the fourth portrait, *Lincoln, the President*, Fairbanks considered various moods of Lincoln. At length he chose to model him in a moment of reflection, of deep thought, of pondering the evidence for a far-reaching decision, or deliberating on the problems of the army, or easing the burdens of an individual soldier (Figure 11). He was saddened by the countless casualties of dead and wounded. A genuine humility and compassion were to be molded into the face. The sight of the sick and wounded in hospitals that he visited in Washington, D.C., was a source of heartfelt sorrow. He visited wards as often as he could, giving friendly greetings, showing his genuine interest in the welfare of soldiers of both North and South. This sensibility and sympathy for the suffering Lincoln was set forth in his Second Inaugural Address: "Fondly do we hope, fervently do we pray that this mighty scourge of war may speedily pass away." During these times consumed with sorrow, he once said, "I think I shall never be glad again." Capturing this pathos, the sculptor added age to the face of Abraham Lincoln by cutting in wrinkles a little deeper. Into the marble he carved a sense of grief, softened by a hope for peace.

The Broadcast Music Corporation presented the portrait busts of *The Four Ages of Lincoln* to the United States government at the Lincoln Day dinner at the Willard Hotel sponsored by the District of Columbia Lincoln Group. The chairman of the national Sesquicentennial Commission accepted the portraits on behalf of the nation. Three of the portraits were placed in the museum at Ford's Theatre where Lincoln had been assassinated ninety-five years earlier. One portrait, *Lincoln, the Lawyer*, was placed instead at the United States Supreme Court Building, where it is now on permanent exhibition. A heroic copy in Cararra marble of the portrait bust *Lincoln, the Frontiersman* was placed in a hall of the International Copyright Bureau in the League of Nations in Geneva, Switzerland.

**The Life of George Washington: An Inspiration to
Young Abraham Lincoln (medallion struck in commemoration
of American Bicentennial, 1976), location of original
casting unknown**

This medallion, commissioned in connection with the bicentennial celebration in 1976, commemorates the life of George Washington, his devotion to his country and to the cause of liberty, and his serving as



Figure 11. *Lincoln, the President.*

an inspiration to young Abraham Lincoln and to all Americans (Figure 12). Fairbanks portrayed young Lincoln as exhilarated by stories of heroic deeds while reading the inspiring text of Mason Locke Weem's *The Life of George Washington* before the dim light of a crackling fire on the hearth of a frontier log cabin. In the background an image of



Figure 12. *The Life of George Washington: An Inspiration to Young Abraham Lincoln* was struck as a medallion in 1976 to commemorate the American Bicentennial.

General Washington rises in the vapors, and wisps of smoke above the blaze, as though rendering counsel and guidance.

The creation of the medallion was sponsored by Hamilton-Hallmark Mint. The location of the original casting is not known.

**Abraham Lincoln of the Gettysburg Address,
Lincoln Junior High School, Salt Lake City, Utah.
Dedicated February 12, 1965 (Relocated)**

In 1964 Avard Fairbanks was requested to create a portrait bust of Abraham Lincoln for Lincoln Junior High School in Salt Lake City, Utah. For this project he chose to portray the president while composing the Gettysburg Address (Figure 13). An illustrious scholar, Dr. Edward Everett, had been invited to give the main dedication address at the Gettysburg Cemetery in November 1863. Lincoln was, with apologies, kindly asked to give only "a few words." Fairbanks portrayed Lincoln in a moment of meditation, composing the manuscript with a quill



Figure 13. *Abraham Lincoln of the Gettysburg Address* was commissioned for a school in Salt Lake City, Utah, but is now at the Fairview Museum in Fairview, Utah.

pen, common in those days. He is modeled with a sense of inspiration, tempered by sorrow as he condenses his thoughts on the Civil War. The sculpture was dedicated on February 12, 1965. The Lincoln Junior High School has since been decommissioned, but the portrait bust may still be viewed at the Fairview Museum in Fairview, Utah.

**Abraham Lincoln, the Legislator, United States Capitol Building,
Washington, D.C. Dedicated November 11, 1985**

One of Avard Fairbank's most impressive depictions of Abraham Lincoln is a colossal portrait carved in Portuguese rose marble interpreting him as a legislator (Figure 14). This three-times-life-size portrait

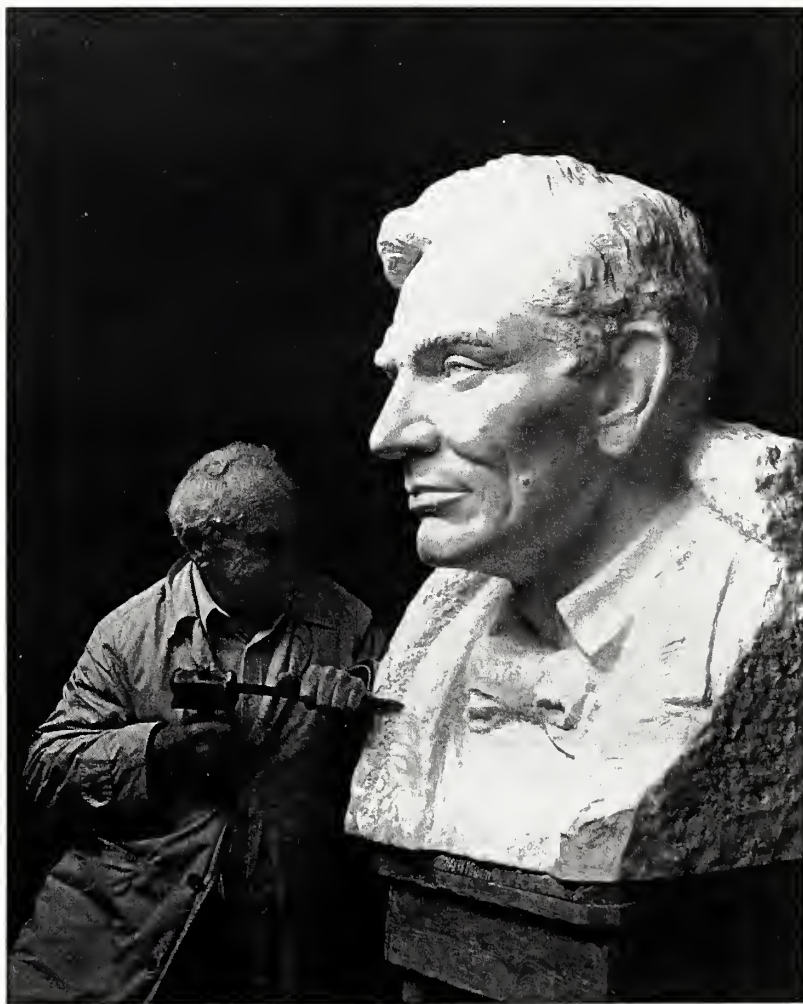


Figure 14. Avard Fairbanks at age 85 working on *Abraham Lincoln, the Legislator*.

bust shows Lincoln looking up a little as if preparing to debate an issue. Lincoln served four terms (1834–42) as a member of the House of Representatives in the Illinois General Assembly and one term in the United States House of Representatives as a congressman from Illinois' Seventh Congressional District (1847–49). Although there were administrative restrictions on placing new statues in the District of Columbia, Capitol Architect George M. White paved the way for the bust portrait to be placed in the foyer of the ground-level entrance to the chamber of the House of Representatives. It was dedicated on November 11, 1985, at a ceremony attended by numerous congressional dignitaries. Utah Senator Orrin Hatch declared, "When I look closely at this work of art, I see represented not only the life of our beloved president, Abraham Lincoln, but I also see imprinted in this marble the soul of its creator, the artist Dr. Avard Fairbanks."

Other Locations of Lincoln-Themed Sculpture by Fairbanks

Copies of Fairbank's distinct Lincoln sculptures can be viewed at several locations across the country. A colossal portrait bust copy of *Lincoln, the Frontiersman* was erected at the Lincoln High School in Seattle, Washington in 1964 (Figure 15). A copy of the colossal portrait bust of *Lincoln, the President* has been placed as a companion piece to a colossal portrait of General George Washington at Utah State University in Logan, Utah. Another colossal portrait is at the Springville Museum in Springville, Utah. A portrait of Abraham Lincoln and a four-foot model of *Lincoln Statue for New Salem* are on display at the Lincoln Museum at Fort Wayne, Indiana. Plaster casts of the *Chicago Lincoln* and the bas-relief panels of the Lincoln-Douglas debates are exhibited at the Fairview Museum in Fairview, Utah.⁸

For his contributions to Lincolniana, Avard T. Fairbanks received honor and praise. He was awarded the Lincoln Diploma of Honor by Lincoln Memorial University in Harrogate, Tennessee; an honorary Doctor of Fine Arts degree from Lincoln College, Lincoln, Illinois; and the Lincoln Medal of the Sesquicentennial Commission of the Con-

8. Other sculptures by Fairbanks with indirect Lincoln-themes include a heroic portrait bust of Albert Woolson, the last survivor of the Grand Army of the Republic, who attained the age of 106 years in 1953. During the modeling sessions the two men developed a fine friendship. The bust was placed in the Duluth, Minnesota, city hall, and at the request of the Women's Auxiliary to the Sons of Union Veterans of the Civil War, a bronze monument copy was placed in Ziegler's Grove at Gettysburg, Pennsylvania.

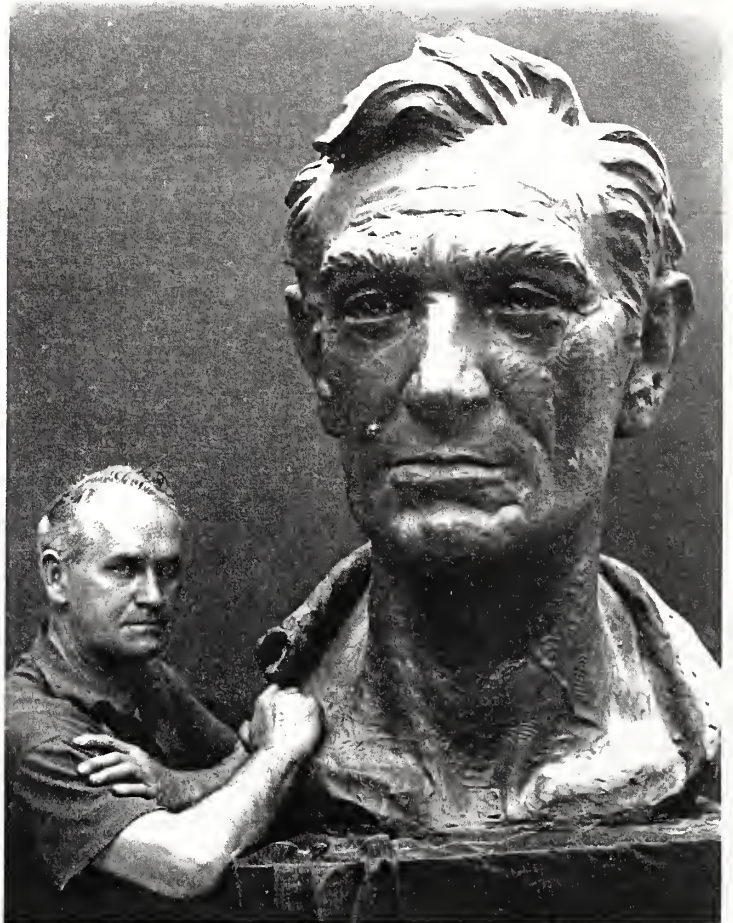


Figure 15. Colossal copy of *Lincoln, the Frontiersman* was created for Lincoln High School in Seattle, Washington.

gress of the United States. He died in January 1987, just two months short of his ninetieth birthday, having created many exceptionally moving and inspirational commemorative Lincoln statues found today in the United States and beyond.

Abraham Lincoln Sculpture

Created by
Avar T. Fairbanks

Compiled
by
Eugene F. Fairbanks

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Compiled by Eugene F. Fairbanks

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THE COVER

The Lincoln statue for New Salem, Illinois, is significant, for it was at this village that he started his independent life on a course toward honor and responsibility. His first acquaintance with the frontier village occurred when he managed to release a flatboat stuck at the Rutledge mill dam on the Sangamon river on a trip to New Orleans. On his return, Denton Offutt hired him as a clerk in a store, but before it was stocked and open for business, Lincoln split rails for a living. He had cleared land and split rails since early youth. It was in New Salem that he entered into politics, practiced debate, and became interested in law. In spite of less than six months of school attendance in childhood, he read extensively and studied books arduously. Lincoln sought instructions from Mentor Graham, the schoolmaster, borrowing the only grammar text in the district and studying it intently. He read many borrowed law books and bought a copy of *Blackstone's Commentaries* from a passing westward migrant. This he eagerly studied. As the grocery business waned, he became a postmaster, and later, after studying to become a surveyor, was in demand for road, farm, and city platting.

This statue is an appropriate expression of a vigorous young man about to set aside an ax while holding a large law book, looking forward with anticipation to the future. Dr. Louis Warren described the statue, "The Resolute Lincoln." Thomas Starr called the monument, "At The Cross-roads of Decision." Both are appropriate titles that manifest the important formative years of Abraham Lincoln's early life.

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Table A - Foreign

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